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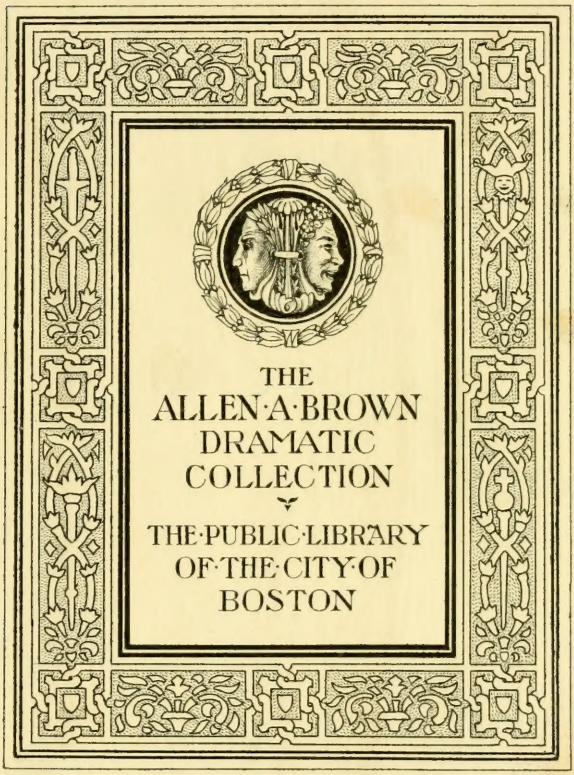

EDMUND·H·GARRETT·1910·OPUS·65

G Harmsworth

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ALLEN A BROWN
DEC. 17, 1909

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,130. THURSDAY, Jan. 1, 1874. Price 1d.

ROYAL ALHAMBRA THEATRE.

There are ballets and ballets, but a ballet that furnishes forth the evening's amusement is a decided novelty, or at least ought to suffice for it, were not English audiences more exacting and more Shylockean than their continental compeers. Thus "Flick and Flock," that in Vienna and Berlin was considered to be an appetising bill of fare, and drew crowded houses, boxes, stalls, and galleries crammed, is here only considered as an item, though all who have or will see it must consider it an important one in the Alhambra "ménu." Old admirers of the ballet "Old Style," youngsters who have never seen *the* Taglioni, Cerito, or Fanny Ellsler, will be equally charmed; for the first there is the charming Pitteri, fit interpreter of the ideas of Paul Taglioni, brother of the *Aiva* of the dance; for the latter, the energetic and gymnastic exercise known to the admirers of Mdlle. Sara, as the Parisian quadrille; we have "music without words," and all the plot of an opera without its libretto. The "Argument," ballet being even more ancient than the sock and buskin, falls back on the old Greek phrase, is as follows: It is the birth day of Martha, who, as the scene opens, is discovered spinning, watching with interest the frolics of her townsfolk, who dance for her amusement, whilst she, like the Shah, looks on in dignified seclusion; the Burgomaster, Von Velt, (Mr. R. Kitchen), thinking this a fitting opportunity to declare his passion for Nella (Mdlle. Sidonie), is so disgusted at her evident preference for Flock, (Mons. Josset), as to wreak a mean revengs, take the law into his own hands, and despite thumps and bumps to seize her goods and chattels. Flick (Mons. Dewinne), under whose able management the ballet is produced, opportunely returns, and the pair seek for a treasure hidden by Flock's father, an Alchemist; during the search, a secret passage behind a picture is discovered, and the twain rovers, in their explorations, find themselves in the Gnome's cavern. Here their presence is not unnaturally looked on as an intrusion, and, notwithstanding the mutual passion of Flock and the Princess Topaze (Mdlle. Pitteri), the "stern parient," her father, condemns both Flick and Flock to the rythmical but unpleasant process of the block, a cold *chop* being their substitute for a roast sirloin; however, they are spared at the last moment by the good officers of the Fairy Queen Fortuno (Miss Willie Frederick), and return to mother earth, only to meet with fresh misadventures. On the sea a storm overtakes them and they have to consider themselves fortunate in reaching, not dry land, but the bottom of the "deep, deep sea." A ballet of Lobsters of Brobdignagian size, sufficient to charm the hearts of either Mr. Rule or Mr. Smith, entertains them till the Meridee Queen (Mdlle. Pitteri), arrives to hear their wail of woe. Then in procession pass before them Vienna, St. Petersburg, Rome, Paris, and London, and in the latter they recognize their lost home, and filling their "pocket pistol" at the Fountain of Jouvence, again start homewards to turn the sorrrow of Martha and Nella into joy, restore Martha to youth by a draught of the magic-spring, and to discover in her, not the "two-headed Nightingale," but the two ladies rolled into one, the Princess Topaze and the Meridee Queen. Now nothing remains but for their nuptials to take place in the Temple of Fortuno, where, if they were not satisfied with the labours of Mr. Albert Calcott they must decidedly be set down as people whom nothing will please. The mounting of Mr. Baum's spectacles is well known, but nothing he has as yet attempted will bear comparison for a moment with the splendour of his Christmas production, the Cave of the Gnomes, the scene of the Meridees, and the Butterfly Home of the Fairy Fortuno are as glittering, gorgeous, and glorious as good taste, much gilding, and unlimited gold can make them.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

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Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

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Paul Herring and J. Morris ... ... Pantaloons.
Misses L. Grosvenor and S. Harvey ... ... Columbines.
Miss Amy Rosalind ... ... Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

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Lessee, Mr. CHARLES RICE.

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THE MOORE AND BURGESS MINSTRELS.

THIS celebrated troupe of sable minstrels, comedians, and instrumentalists have removed from their pleasant abode, only for the Christmas holidays, to the Great St. James's Hall, and notwithstanding the facilities afforded by this hall, which is capable of accommodating 5,000 persons, ere the performance began there was no standing room; but the cry was "Still they come," and, of course, had to go back again. It will, perhaps, be consoling to holiday-seekers to know that up to the 7th January the Moore and Burgess troupe will perform in the large hall, when they will return to their old quarters. Of the entertainment provided we can only say that it was, as usual, excellent and unrivalled, and notwithstanding the noise that is invariably to be heard on a Boxing-night, everything passed off in the most satisfactory manner. All the songs were wanted again, and, being holiday time, the proprietors rescinded their rule in matters relating to encores, and allowed some, thereby giving to their patrons what may with all truth be said a "Christmas box." New songs were introduced into the programme, which were received with uproarious delight. Mr. H. Leigh's clever parody of "The Conspirators' Chorus" and "The Constable's Valse" were enthusiastically received. Mr. Howard, in his quaint manner, sang about the price of coals, and the "Sketch of the Lawyer's Office," with other entertainments followed. The hall is beautifully decorated, and Mr. R. Douglass has shown a specimen of his artistic abilities in the scenery, &c.

POLYTECHNIC INSTITUTION.

THE chief novelty for the season here was a grand, historical, nautical, botanical, zoological, geographical, biographical, ethnological, and polytechnical incoherency, entitled "Raleigh's Queer Dream," and, like all dreams, a remarkable one it is, in which fun and frolic is brought vividly to bear. The first scene reveals good Queen Bess at Breakfast, and there is an introductory prologue, setting forth with many a well-planted hit our modern fast-living and short-comings. A comic scene, representing young Raleigh on horseback, at the head of a hunting party, follows; and then the Palace Gardens, which is an exquisite work. A Citizen steamer, with Admiral Drake on the bridge, approaches to receive the royal party. The adventures of Drake and Raleigh on a tropical island, whose inhabitants are highly whimsical portrayals of Ashantees, are the point of the story, for it is here the potato, steaming hot, is discovered, and the virtues and faults of the tobacco plant are experienced. The views are from the masterly designs of Mr. Brunton, and seldom has the Polytechnic been so favoured. The music is of the good old-fashioned sort, selected by Mr. Frewin. The story is humorously told by Mr. Hartwell, who has five characters to help him—viz., Queen Elizabeth, Cicely, Raleigh, Drake, and Pixies, supported by Mesdames Brooks, Bartlett, Westbrook, and Messrs. Fuller and Marsden. The songs were pleasingly rendered, and Miss Brooks was especially good. The author is Dr. Croft, who has written a very amusing Christmas piece, and which will be found in the bills for many months to come. Professor Gardner, Mr. Robinson, Mr. Vere, and Mr. King also gave some interesting lectures.

A NEW musical genius has just appeared in Italy. M. Gobatti, scarcely 23 years old, has created a great sensation by the production of an opera called "Les Goths," which procured him the sum of 1,400*l.* an unparalleled event in Italy. The debut of Rossini did not bring him one-tenth of that amount.

MISS BELLA GOODALL, the sprightly and attractive comédienne of the Strand and other theatres, plays Prince Plausible in the burlesque of "Cinderella," at the Tyne Theatre, Newcastle.

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No. 16,132. SATURDAY, Jan. 3, 1874. Price 1d.

SURREY THEATRE.

Mr. W. Holland (the celebrated Major *Moustache*) the popular proprietor of the North Woolwich gardens—"the people's caterer"—has opened the Surrey Theatre for a pantomime, and a pantomime it is: with a powerful array of pantomimic artists and a very clever burlesque company, he has contrived to fill the theatre every night to overflowing, nor have the delight and interest felt in this successful venture been confined to our transpontine neighbours; Mr. Holland has been patronised by several members of the aristocracy, and largely by the inhabitants of this side of the Thames. His programme is in itself quite a curiosity, forming enough matter to fill a small volume. The opening is divided into three separate departments—"Mortals," "Very bad characters," and "Good fellows." In the first of these classes will be found Miss Nelly Power—a very powerful mortal indeed—and she is described as a "Scamp, but a great favourite;" in the second class a real giant is introduced, whose natural growth has not unnaturally arrived at eight feet. The pantomime is called "Jack and the Beanstalk, and See-Saw Margery Daw; or, Harlequin Man in the Moon, and the Love Birds of Fairyland." The good old-fashioned story of the adventures of Jack is well worked out by Mr. F. Green, who has, it is needless to say, twisted and turned the Queen's English in a manner that will cause no little laughter to the crowds that will listen to it. Of the plot little need be said. Jack sells the cow, as he supposes, for gold, but by the mysteries of the evil genius Marrowbone it is turned into beans. The stalk grows up, Jack ascends, and finds himself in the Cage of the Lovebirds in Fairyland. This is a most brilliant scene. Its effect was so great that manager and artist had to appear. The ballet which takes place in front of it is also of that excellence that Mr. Milano is so famous for. The dresses, by Miss Yates and Mr. May, are really magnificent, and the whole presented a bright and dazzling picture. From Fairyland Jack gets to the castle, where a real giant, some eight feet high, holds undisputed possession. From this place the hero escapes with his mother, and we next see him in the hall of Sir Roger de Coverley, which is made another means for the introduction of the most fanciful dresses of the period in which the old English gentleman lived. Another ballet is also given, which was so good that Mr. Cormack had to appear. Margery is stolen by the giant, but is rescued, and then comes the Silver Cascade on the Lake of the Lily Bell Fairies, in the Land of Cloudless Skies, which scene as well as the others have been invented and painted by Messrs. Dayes, Caney, and Perkins. Mr. Davis has supplied the music. The opening is one of great merit, being admirably supported by a large number of clever performers. The harlequinade is simply excellent: it introduces a special scene for Mr. Harry Boleno, who is announced as fulfilling his last engagement previously to taking his farewell of the stage. This scene is very striking: indeed all the fun of the pantomime is admirably sustained; the other Clown is Mr. Harry Hemmings, and these two Clowns are supported capitally by Messrs. Vokes (as Harlequin), Mr. W. Parker, (as Pantaloon) and by the following ladies as Columbines and Harlequina, Miss J., A., and L. Elliot, and Miss A. Hemmings. The scenery is quite gorgeous, and the dresses and appointments really beautiful and most appropriate. Altogether, Mr. W. Holland may well be satisfied with his new speculation, into which he has entered with so much spirit, enterprise, and ability.

What remains of the old City of London Theatre in Bishopsgate-street has been converted into a club-house for the workmen of the East-end. It is proposed to furnish them for the modest entrance fee of one penny, lectures, soirees, dramatic and promiscuous entertainments.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

LITTLE PUSS IN BOOTS;

Or, Harlequin The Ogre and the Miller's Son.

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To conclude with, **KILLARNEY**, introducing Telbin's celebrated Panorama of The Lakes of Killarney. Fanciful Ballet arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

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Lessees, Messrs. David James and Thomas Thorne.

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Or, THE LOVE, THE LUGGER AND THE LACKEY.

Messrs. James and Thorne; Mesdames Kate Bishop, Marie Rhodes, Nellie Waters, Lizzie Russell, &c.

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The New and Characteristic Scenery by William Beverly.
The Ballet arranged and the Pantomime produced by Mr. J. Cormack, under the supervision of Mr. F B. CHATTERTON. The Music Composed and Selected by Mr. W. C. Levey.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
The Harlequinade will include those popular Pantomimists, forming a DOUBLE COMPANY,—

Fred Evans and W. H. Harvey ... ... Clowns.
Will Simpson and Willie Harvey ... ... Harlequins.
Paul Herring and J. Morris ... ... Pantaloons.
Misses L. Grosvenor and S. Harvey ... ... Columbines.
Miss Amy Rosalind ... ... Harlequina a la Watteau.
Levantine the American Wonder.) Brothers Ethair (Acrobats.)
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Preceded by the the Farce of **HIDE AND SEEK.**

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To conclude with the Melodrama of

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COALS.—Best Staffordshire, 35s. 6d. Per Ton; Best Silkstone, 35s.; Seconds, 34s.; Derbyshire, 32s.; Cobbles, 27s.; Small, 19s.; Best Coke (10 Sacks) 19s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

COVENT GARDEN THEATRE.

Lessee, Mr. CHARLES RICE.

This Evening, the Performances will commence with Offenbach's Operetta

THE ROSE OF AUVERGNE.

Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler.

After which, at Eight, the Pastoral Pantomime of

RED RIDING HOOD AND HER SISTER LITTLE BO-PEEP.

Produced on the same scale of completeness that always characterises Pantomimes at this establishment. New Music, Scenery, and Dresses. The Pantomime written, invented, and produced by Mr. Charles Rice. Clowns, Mr. W. Walton and Mr. James Doughty. Harlequin, Mr. Hemings. Pantaloon, Mr. Paulo. Columbine, Miss May.

OPERA COMIQUE.

Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

MADAME ANGOT.

NOTICE.—This Popular Comic Opera (Mr. Farnie's version, as produced at the Gaiety with such remarkable success) will be PERFORMED at the above Theatre, THIS EVENING, with

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Proprietor, Mr. J. S. SWEASEY.

Christmas Holidays. An Entire Change of Company. Immense Attractions. The Best and most Varied Entertainment in London. First Appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic. Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. First Appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Charles Oswald, Comedian. Professor Beaumont, the Great Electrician and Prestidigitateur; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; the Leon *Troupe*; Mr. and Mrs O'Grady, Irish Duettists; Elspa and Sillo, the Wonders of the Age in their Marvellous Performance on the Flying Trapeze; Mr. Pat Corri, and many others. Manager, Mr, Sam Adams.

MADAME TUSSAUD'S EXHIBITION.

Baker Street, Portman Square.—Established Thirty Years.

Several Life-size Portrait Models of the most distinguished personages of the day have been recently added. On view, new and most magnificent COURT DRESSES from the first Paris and London houses Portrait Models of M. Thiers, President of the French Republic, the Prince Imperial of the French, the Shah of Persia, Marshal M'Mahon, and the late Charles Dickens Also new portrait models of the Prince of Wales, Sir Roger Tichborne, Dr. Livingstone, Mr. Stanley and the boy Kolulu. A portrait model of His Late Imperial Majesty Napoleon III. Mrs. Cotton now added. Admission, 1s.; children under ten, 6d. Extra Rooms, 6d. Open from 10 a.m. till 10 p.m

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

Printed and Published, every Morning, by J. W. Thomas, 32, Tavistock Street, Covent Garden

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,133. MONDAY, Jan. 5, 1874. Price 1d.

OPERA COMIQUE.

It will be remembered that Mr. Charles Morton, some three years ago, transformed a common music hall at Islington into an elegant theatre, to which royalty and the elite of Belgravia were attracted, by the magnetic powers of that distinguished artiste Miss Emily Soldene, to witness opera bouffe. It is needless for us to recount the triumphs achieved by that lady in her various characters of Chilperic, the Grand Duchess, Drogan, and Prince Hyacinth, or to relate how Miss Clara Vesey won the hearts of the young scions of the aristocracy by her representation of "Beauty" in Mr. Vandervell's burlesque of "Prince Love." Mr. Charles Morton had one of the best opera bouffe companys in London, and after his term expired at the Philharmonic made arrangements to take them to America, but owing to the late panic which prevailed in that country has been obliged to postpone his trip, and has now, in conjunction with Mr. John Hollingshead, of the Gaiety, taken possession of the Opera Comique, where he intends to produce a series of opera bouffes in which his talented company will appear. This is certainly a bold venture, for we believe the Opera Comique has never put money in the purse of a manager. Whether it was that people did not care to wander through a long and dreary tunnel before they could reach their stalls or boxes, or whether it was that the pieces performed failed to interest the town, we are not prepared to say, but shall now anxiously look forward to discover what changes the wand of the Islington magician can effect in the destinies of this theatre. Up to the present time Mr. Morton is doing a capital business with Lecoque's charming opera "La Fille de Madame Angot," in which Miss Emily Soldene appears as Madame Lange, and has already been eulogized by the whole of the London press for her realization of the character, and in which we heartly join, for in our opinion the acting and singing of this lady is simply perfection. Miss Patty Laverne throws all her soul into the character of Clairette, and obtains her due share of applause in the celebrated duet. The other characters are ably filled by Mrs. Leigh, Miss Clara Vesey, Messrs. Beverly, Taylor, Temple, Lewins, and Felix Bury. The opera has been placed upon the stage with every care and attention, and there is an excellent band, under the direction of Mr. John Caulfield. The opera, which commences at 9 o'clock, is preceded by an operetta and the laughable farce of "A Quiet Family." We wish every success to Mr. Charles Morton and Mr. John Hollingshead in their joint endeavours to please the public.

Covent Garden Theatre.—The pantomime at this house has met with its usual success, and nightly crowded houses have been brought together. Amongst the most successful novelties are the flock of real sheep and a real waterfall. The transformation scene is a most magnificent spectacle, and altogether this Christmas pantomime does not compare unfavourably with any of its gorgeous predecessors.

Haymarket Theatre.—The long-talked of comedy, by Mr. Gilbert—about which there has been some controversy in the columns of some of our contemporaries—was produced on Saturday: it is called "Charity." The success which attended the drama was unequivocal; and we have no doubt a very protracted career is in store for the drama.

The "Creation" is to be performed at the next concert of the Royal Albert Hall Choral Society on Thursday next. The solo singers announced are Madame Lemmens-Sherrington, Mr. Sims Reeves, Mr. Raynham, and Signor Giulio Perkin, who will make his first appearance in London on this occasion. Dr. Stainer will preside at the organ, and the performance will be conducted by Mr. Barnby.

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No. 16,134. TUESDAY, Jan. 6, 1874. Price 1d.

HAYMARKET THEATRE.

One of the largest and most brilliant audiences that we ever remember to have seen, assembled at the Haymarket on Saturday evening to witness the production of Mr. W. S. Gilbert's "Charity"—a play in four acts, and judging by the enthusiasm with which it was received on the first night it bids fair (with certain alterations in the last act) to rival its celebrated fairy predecessors in popularity. Whatever may be said of the literary and artistic merits of the play, its representation is, in every instance, perfect. The piece abounds in that sharp satire with which Mr. Gilbert has identified himself in his recent works. Of Mrs. Kendal's assumption of the difficult character, Mrs. Van Brugh, (a widow, aged 35, we are told by the programme), it is impossible to speak too highly; we have never had to notice a more thoroughly natural and refined performance, and it was rewarded at the end of the second act by an ovation seldom accorded in these undemonstrative days. In the part of Ruth Tredgett, a tramp, Mrs. A. Mellon made her *début* amongst the Haymarket company, and she sustained the most unpleasant part in the piece with real force and pathos. Mr. Buckstone's rendering of Fitz-Partington, a private detective, was capital; indeed, perfect in every sense of the word. The part of Dr. Athelney (a Colonial Bishop elect) was admirably sustained by Mr. Chippendale, who not only looked the part well but gave a very intelligent idea of a thoroughly honest dignitary of the Church. We found it difficult to reconcile Messrs. Howe and Kendal with the first and second villains of the play (Mr. Smailey and his son), but we are bound to admit that both these gentlemen acquitted themselves admirably in their unpleasant parts. Miss Amy Roselle gave a most delightful rendering of Eve, Mrs. Van Brugh's daughter, one of the few really pleasant characters in the piece; this young lady is a decided acquisition to the Haymarket company. Mr. Teesdale, another new-comer, undertook the part of Ted Athelney, son of the Bishop, and he acted with a great deal of taste and feeling. The piece is mounted in a most superb style; indeed, we have never been more pleased with the scenic department of a play of this kind; the scene of the third act is especially complete, the room being profusely decorated in the antique style; all the Objects of Art are capitally imitated. Not one of those hitches, usually incidental to a first night, occurred; altogether "Charity" was capitally received. Mr. Gilbert was called on at the conclusion, as well as Mr. and Mrs. Kendal, Mrs. Mellon, Miss Roselle, and Mr. Buckstone. The plaudits awarded to Mrs. Kendal must have been indeed gratifying, for they were heartily given and well deserved. This popular comedienne has certainly never achieved so brilliant a success. In summing up the merits of this new production of Mr. Gilbert's, we must state that though there is much to admire, especially in the literary portion of the work, their are many points in a dramatic sense that might be advantageously altered. On another occasion we shall more specifically allude to these little blemishes, although in the meantime we feel assured that they will be remedied in future representations. The pretty little operetta "The Crimson Scarf," and "Raymond and Agnes" were performed respectively before and after the play. In the first named Miss Fanny Wright gives her spirited and clever version of the heroine, reminding us of some of the best performances of such characters on the Parisian stage.

Mr. Wybert Reeve has made a most successful appearance as Count Fosco at Dalry's Broadway Theatre, New York.

Mr. Fourness Rolfe is appointed stage manager at the Theatre Royal, Liverpool.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

LITTLE PUSS IN BOOTS;

Or, Harlequin The Ogre and the Miller's Son.

With new and magnificent Scenery, new Dresses, grotesque masks and devices, and magnificent appointments. Principal characters in the opening by Messrs. Calhaem, Fenton, Egan, Clarke, &c. Mesdames Fanny Heath, Everard, Lynd, Villiers, &c. The Armies of Cats, Amazons, Dwarfs, &c., by a host of auxiliaries. Clown, Signor Delevanti; Harlequin, Frank Wright; Pantaloon, H. Williams; Columbine, Mdlle. Batti; Sprites, the Delevanti Family.

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To conclude with, **KILLARNEY**, introducing Telbin's celebrated Panorama of The Lakes of Killarney. Fanciful Ballet arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

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Lessees, Messrs. David James and Thomas Thorne.

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Messrs. W. Farren, D. James, C. Warner, H. Wigan, C. Fenton, H. Vaughan, A. Roberts, G. Elliott Lestocq, L. Fredericks, Hall, Mason, A. Austin, T. Thorne; Mesdames Amy Fawsitt, C. Richards, Nelly Walters, and Sophie Larkin.

To be followed by, a new and original Burlesque, entitled

Ruy Blas Righted;

Or, THE LOVE, THE LUGGER AND THE LACKEY.

Messrs. James and Thorne; Mesdames Kate Bishop, Marie Rhodes, Nellie Waters, Lizzie Russell, &c.

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The New and Characteristic Scenery by William Beverly.
The Ballet arranged and the Pantomime produced by Mr. J. Cormack, under the supervision of Mr. F B. CHATTERTON. The Music Composed and Selected by Mr. W. C. Levey.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
The Harlequinade will include those popular Pantomimists, forming a DOUBLE COMPANY,—

Fred Evans and W. H. Harvey	Clowns.
Will Simpson and Willie Harvey	Harlequins.
Paul Herring and J. Morris	Pantaleons.
Misses L. Grosvenor and S. Harvey	Columbines.
Miss Amy Rosalind	Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

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To conclude with the Melodrama of

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ST. JAMES'S HALL, PICCADILLY.

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MOORE AND BURGESS MINSTRELS,

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COALS.—Best Staffordshire, 35s. 0d. Per Ton; Best Silkstone, 33s.; Seconds, 34s.; Derbyshire, 30s.; Cobbles, 25s.; Small, 19s.; Best Coke (10 Sacks) 18s. 0d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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Lessee, Mr. CHARLES RICE.

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Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler.

After which, at Eight, the Pastoral Pantomime of

RED RIDING HOOD AND HER SISTER LITTLE BO-PEEP.

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Christmas Holidays. An Entire Change of Company. Immense Attractions. The Best and most Varied Entertainment in London. First Appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic. Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. First Appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Charles Oswald, Comedian. Professor Beaumont, the Great Electrician and Prestidigitateur; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; the Leon *Troupe*; Mr. and Mrs O'Grady, Irish Duettists; Elspa and Sillo, the Wonders of the Age in their Marvellous Performance on the Flying Trapeze; Mr. Pat Corri, and many others. Manager, Mr, Sam Adams.

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

Printed and Published, every Morning, by J. W. Thomas, 32, Tavistock Street, Covent Garden

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,135. WEDNESDAY, Jan. 7, 1874. Price 1d.

Drury-lane Theatre.—"Jack in the Box" has already received notice to quit. It is to be positively withdrawn on February 28th. Mr. Chatterton has exercised a wise discretion in thus giving timely warning to the procrastinating to take early advantage of any opportunity that may occur for seeing this pantomime. What with the fantastic but graceful evolutions of the Vaughan troupe, Miss Harriet Coveney's fine burlesque acting, the American wonder, the Siberian skaters, the one-legged dancer, and various other entertainments introduced into this simple title, a glorious feast is provided for the lovers of rough fun. The transformation scene is equal to any before seen at this house, and altogether this may be pronounced the pantomime of the season.

Vaudeville Theatre.—The announcement of the 54th night of "The Road to Ruin" seems to indicate a distant, but suspicious, prospect of its rivaling its more popular predecessor. It has been deemed sufficient at all events to form the *piece de resistance* at this theatre for the Christmas holidays. But in conformity with the well known policy of the management, on Saturday last it was supplemented by a new burlesque entitled "Ruy Blas Righted" by Mr. R. Reece, full of that rich fun for which this writer is now famous; with Mr. David James as Ruy Blas and Mr. Thomas Thorne as Don Salluste. We are unable to give a special account of this burlesque in this number but content ourselves with recording its unequivocal success. It is certainly one of the most happy subjects that could be seized upon for travesty, and has been worked out in a manner that reflects credit on Mr. Reece, and that will secure for it a lengthened run.

Princess's Theatre.—With the continuation of the great drama of "Griselda," and Mr. and Mrs. Rousby's commendable performances in it, together with the grand pantomime, by Mr. Reece, entitled "Puss in Boots," this house may truly be said to be rich in attraction. The transformation scene here is alone well worth a visit. Very good houses have been brought together during the past week.

Adelphi Theatre.—"Peep o' Day," revived some weeks ago, retains the bills for the Christmastide, and draws large audiences. Mr. E. Falconer enacts his original character of Barney O'Toole, with unctious humour, and Telbin's panorama of "The Lakes of Killarney," which is introduced, is certainly very effective. A ballet in which the Sisters Vaughan appear adds considerably to the attraction of the programme.

Royal Albert Hall.—A performance of the "Messiah" was given by Mr. William Carter's choir at the Royal Albert Hall on Thursday evening last before a very numerous audience. Although the efforts of the Choral Society over which Mr. Carter presides have not at all times given us reason for the bestowal of unqualified praise, they certainly show a growing tendency towards perfection. The performance of the "Messiah," for instance, was decidedly praiseworthy, and although the choir was scantily represented their *attague* was good and their accuracy unimpeachable. The "Hallelujah" chorus, with the benefit of Mr. Harper's trumpet *obligato*, went admirably. "Glory to God" and "For unto us" also showing that the contingent assembled beneath Mr. Carter's *baton* contained the pick of his society. The soloists were Madame Lemmens-Sherrington, Madame Patey, Mr. Edward Lloyd, and Signor Agnesi. Of both our popular lady vocalists in the "Messiah" we have spoken frequently. Suffice it to say that their old triumphs were repeated. Mr. E. Lloyd exhibits a steady rise in his profession; and his singing of "Comfort ye" and "Thou shalt break them" is entitled to the highest praise. Signor Agnesi is the most useful "all-round" singer before the public, and decidedly the best florid *basso* of the day. This artist rendered the bass music in a faultless style, being specially successful with "Why do the nations."

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And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,136. THURSDAY, Jan. 8, 1874. Price 1d.

CRYSTAL PALACE.

The very great attraction put forth by the management of the Crystal Palace has secured a very large attendance to witness the Christmas festivities: the old legend of "Puss in Boots" is brought once more before the public in a most attractive form: a very strong company is engaged; it includes Mr. George Conquest and his son, and Miss Caroline Parkes. Besides the pantomime there is here a very great variety of amusements. The General Meeting of this company was held last week, and the chairman congratulated the shareholders upon the fact of having acquired the services of Captain Flood Jones, whose "name was identified with the great national meetings at Wimbledon:" judging from what we have heard, the chairman's eulogy is well deserved; and we have no doubt that the shareholders will receive the benefit of the talent and energy of the new manager. A very high tribute was also paid to Mr. Grove, on his retirement, and a recommendation from the directors to the meeting was adopted by which that gentleman is now a member of the board of the company. It appeared from the report that a falling off in the number of visitors had taken place. 70,000 fewer than last year; but this was accounted for by the fact that on Whit-Monday and several of the grand fête days the weather was so unpropituous that many were kept away on that account. It will be recollected that the spring and early summer was exceptionally wet. There was another reason given for the diminution of the numbers, and that was the opening of the Alexandra Palace: it appeared that on Whit-Monday alone (the day in which the Alexandra was opened), the visitors were 10,000 fewer than on similar occasions in other years. The spirited conduct of the entertainments which has characterised the present management will no doubt be instrumental in making the company as prosperous as ever. A dividend was declared of one per cent. and unanimously adopted by the meeting.

Lyceum Theatre.—A smart little comedy has been produced at this theatre under the title of "A Husband in Clover." The piece is an adaptation from the French comedy, "Un Mari dans le Coton," in which the incidents of an interesting domestic quarrel are humorously set forth. The husband is a Government clerk, plunged in the deepest misery because everything goes with such perfect smoothness at home. His dinners are always cooked to a nicety, his breakfast is always punctually prepared, the buttons are never off his shirts, his clothes are always neatly brushed, and his wife is ever ready to fondle him. Such an unbroken circle of perfection is too much for him, and wearied out with *ennui*, he falls back upon his old bachelor diary, containing comparisons between his own wife and those of his former companions, as a means of diverting himself. His wife discovers his coldness towards her, as well as its cause, and resolves to teach her disconted spouse a lesson. She becomes hypochondriacal, sentimental, melancholy, and abusive. She spoils his breakfast, accuses him of unfaithfulness, pretends to poison herself, insists on having a horse, and finally demands money to enable her to marry a man to whom she was formerly attached. Her husband is astounded, but eventually an explanation ensues, and she goes back to her former self, the repentant husband being delighted with the retransformation. Mr. John Clayton plays the part of the *blase* Horace in a quiet but effective manner; the character of Lydia, the injured wife, being prettily represented by Miss Virginia Francis. The duodrama affords plenty of amusement to the audience, and makes an agreeable afterpiece to "Richelieu," in which Mr. Henry Irving coutinues to appear with undiminished success.

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Sole Manager, Mr. JAMES GUIVER.

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Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

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Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
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Levantine the American Wonder.) Brothers Ethair (Acrobats.)
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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,137. FRIDAY, Jan. 9, 1874. Price 1d.

CHARING-CROSS THEATRE.

A NEW comedy-drama "Forget and Forgive," was produced on Monday night at the Charing-cross Theatre. The principal personage in the story is Mr. Tyrrel, a wealthy City merchant. He is a widower—at least, to the extent of having beguiled a lady into a false marriage some twenty or more years before the action of the piece commences, in 1760. When we first meet him, however, he is engaged to marry Mabel, the daughter of Lord Self, a young lady whom he had seen while travelling in Normandy, where she passed her youth in ignorance of her family. His lordship is a rake and spendthrift, and applies to Mr. Tyrrel for money, gladly accepting the old merchant for a son-in-law. Mabel, who has been educated in comparative poverty, fears that she shall be unhappy and awkward in the unaccustomed luxury in which she will be placed when she marries, and hits on the strange expedient of having her portrait painted in grand attire and with splendid surroundings, thinking that by gazing constantly on this she may grow used to her position, and a young artist named Edmund Gray is commissioned to execute the work. We first see him in Mr. Tyrrel's office. A picture of his mother has been seized by that gentleman's agents in consequence of some rent being unpaid, and Edmund begs Mr. Tyrrel not to dispose of the portrait, but to keep it that he may redeem it. The merchant is struck by the appearance and bearing of the young artist, and grants his request, ordering that the picture shall be placed in the next room, where he may see it, and it will recall to his mind an intention he has formed of befriending Edmund. Lord Self calls to sign the marriage contract, and Mr. Tyrrel is just entering the room to affix his signature, when he sees the picture, and starts back in pain and surprise: it is the likenesss of the lady he deceived. Edmund has meanwhile returned to his lodgings, where he is painting Mabel's portrait; and it is clear that they are rapidly falling in love with each other. Mr. Tyrrel enters as soon as the lady has retired, and listens to the young man's—his son's—story. Edmund was devotedly attached to his mother; but, as Tyrrel hears with deep grief, is acutely sensitive of the wrong his father has done. The old man's heart warms to his child, but he dares not avow himself; nevertheless, he offers to adopt Edmund, who at first declines, but eventually accepts. Mr. Tyrrel takes him to the house he has just bought from Lord Self, and introduces him to Mabel, who is startled to meet in the adopted son of her affianced husband the young painter whom she has learned to love. Ultimately Mr. Tyrrel discovers the affection which exists between the young couple, and resigns Mabel to Edmund, who is fully reconciled to his father; moreover, it appears that as the deception with regard to the old marriage took place in Scotland the union was legal. In Mr. Tyrrel Mr. Creswick is provided with an opportunity of showing much of that power which has placed him in the front rank of popular actors. He gives an admirable representation of the courteous and kind-hearted old merchant; and, when called upon for the display of feeling in recognising his wife's picture, it need hardly be said that Mr. Creswick was fully equal to the occasion. Mr. Lin Rayne also made a genuine success of Lord Self. The part is not exactly in this gentleman's usual line, but he carried out an excellent idea with perfect consistency and invested the character with a distinct individuality. The audience were with him from the first, and every cynical speech which he drawled out had its due effect. His "business" too, was telling and well conceived. Mr. Charles E. Creswick, though rather hard and stiff, shows some promise as Edmund Gray. Miss Louise Carlyle was Mabel, and the other characters do not call for special notice.

MISS VIRGINIA BLACKWOOD announces a large *repertoire* of new pieces, which will immediately be produced in the provinces.

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No. 16,138. SATURDAY, Jan. 10, 1874. Price 1d.

THE MOORE AND BURGESS MINSTRELS.

When the first troupe of negro minstrels made their appearance in London, about thirty years ago, they created a kind of impression upon the public by their part-singing—the voices harmonizing well together—and having selected very taking melodies, most of them, from their frequent repetition, well known to the public, their entertainment soon became popular. By degrees it took greater hold of the public, until, encouraged by success, it was taken up by several troupes all over the country. It has been left, however, to the Moore and Burgess company to fill up the sketch originally presented—to make the outline a perfect picture—this company has converted what, for some time, merely took the form of an experiment, into an established institution; thus we find that the artists engaged in the production and interpretation of the music they introduce are able to keep public attention alive for not less than nine consecutive years. How well they have done this need not be told—St. James's Hall, and the crowds who flock to the entertainment, are the witnesses of the fact. On the occasion of the Christmas festivities they abandoned their usual quarters, and took up their location in the large hall; and upon Boxing-night their entertainment was delivered to one of the most crowded audiences ever assembled within its walls: this alteration of locality was continued until the 7th inst., and every performance was attended by a crowded audience. The great comic ability of Mr. Moore, and the talent generally of a company, the equal of which has not been seen in this or any other country, have been sufficient to interest and attract audiences, night after night, that crowded the great hall almost to inconvenience. One of the features of the Moore and Burgess troupe of minstrels is, that they are constantly introducing novelties to their audiences, and for this purpose they number several of the most popular and clever authors and composers of the present time amongst the contributors to their entertainments.

Queen's Theatre.—"The Wandering Heir" and "Kate Payton's Lovers," both the productions of Mr. Charles Reade's facile pen, have been witnessed by large and well-pleased audiences, and seem likely to retain their places in the bills for many weeks to come. Mrs. John Wood's Philippa, in the first-named piece, is a rich bit of acting which everybody should see.

The Court Theatre has a programme which may be described as very seasonable, for the titles of the pieces in the bill are full of happy suggestions. "Down Among the Coals" reminds us of the glowing hearths around which many happy families have this Christmas assembled. "Alone" has a tinge of sadness in the very sound, but inspires with that kindly, genial, and charitable feeling most in accord with the season; while "The Wedding March," which is the concluding item, is of such a merry and mirth-provoking character that recollections of it must prove enjoyable long after Christmas is forgotten.

Rebuilding of the Alexandra Palace.—The fine weather of this winter has enabled the operations connected with the rebuilding of the Palace on Muswell-hill to be pushed forward with vigour. Half a dozen steam-engines and about 800 hands are in constant employment, and their labours are beginning to make some appearance. In place of a central dome the new erection will be flanked by four high towers, one at each corner, and they will contain tanks for holding sufficient water to quench any outbreak of fire. The tanks will be fed from an artificial lake now being made on the north side of the building. This and the ornamental grounds will cover about six acres of ground. The 22nd June next is the day named on which it is anticipated the Palace will be reopened to the public.

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Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

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Or, Harlequin The Ogre and the Miller's Son.

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To conclude with, **KILLARNEY**, introducing Telbin's celebrated Panorama of The Lakes of Killarney. Fanciful Ballet arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

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Messrs. W. Farren, D. James, C. Warner, H. Wigan, C. Fenton, H. Vaughan, A. Roberts, G. Elliott Lestocq, L. Fredericks, Hall, Mason, A. Austin, T. Thorne; Mesdames Amy Fawsitt, C. Richards, Nelly Walters, and Sophie Larkin.

To be followed by, a new and original Burlesque, entitled

Ruy Blas Righted;

Or, THE LOVE, THE LUGGER AND THE LACKEY.

Messrs. James and Thorne; Mesdames Kate Bishop, Marie Rhodes, Nellie Waters, Lizzie Russell, &c.

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The New and Characteristic Scenery by William Beverly.
The Ballet arranged and the Pantomime produced by Mr. J. Cormack, under the supervision of Mr. F B. CHATTERTON. The Music Composed and Selected by Mr. W. C. Levey.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
The Harlequinade will include those popular Pantomimists, forming a DOUBLE COMPANY,—

Fred Evans and W. H. Harvey ... ... Clowns.
Will Simpson and Willie Harvey ... ... Harlequins.
Paul Herring and J. Morris ... ... Pantaloons.
Misses L. Grosvenor and S. Harvey ... ... Columbines.
Miss Amy Rosalind ... ... Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

Preceded by the the Farce of **HIDE AND SEEK.**

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COALS.—Best Staffordshire, 35s. 0d. Per Ton; Best Silkstone, 33s. 0d.; Derbyshire, 30s.; Cobbles, 25s.; Best Coke (10 Sacks) 18s. 0d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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OPERA COMIQUE,

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MADAME ANGOT.

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Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,139. MONDAY, Jan. 12, 1874. Price 1d.

Drury Lane Theatre.—In again referring to the excellent pantomime produced at this theatre, we would call especial attention to the admirable manner in which it is supported by all the artists. Mr. F. Evans is a clown to be remembered: he is eccentric and full of the real, genial humour, that has the true ring of the pure metal in it: as a dancer he is first-rate, and gives a spice of his quality in the comic dances, that appears to interest the youthful visitors, who with their bright and happy faces occupy the seats in the dress circle at this time of the year. He is well supported by Mr. W. H. Harvey, the other Clown, and by Messrs. Simpson and Harvey as Harlequins; and Mr. Paul Herring and Mr. Morris, as Pantaloons. The gorgeous transformation scene is dazzling in its splendour. Mr. Chatterton may well be congratulated upon the coadjutors he has this year assembled round him: pantomimists and actors, scene-painter and stage-manager, are alike entitled to the highest praise: everything goes well. The pantomime will be withdrawn after the 28th February, up to which time we have no doubt the public will repay handsomely the efforts of the lessee to make this year's production even more successful than its predecessors.

Covent Garden Theatre.—The pantomime here also is one of the very best we have seen—a clever group of pantomimists, an admirable scenic display, a capital story well told, a well contrived opening, and a splendid transformation scene render the production worthy of the great patronage it nightly receives.

Charing Cross Theatre.—The new comedy-drama called "Forget and Forgive" is successfully played at this theatre: Mr. Creswick, in the principal character, has added to his fame: his conception of the merchant Tyrrel proves him to possess not only great accomplishments as an actor, but no little amount of genius: his son also, Mr. Charles Creswick, gives promise of following in the track of his father's successful career. Mr. Lin Rayne's acting, also, is very conspicuous for ability. The piece is admirably performed, and bids fair to hold its place in the bills for some time.

We copy the following paragraph from the *Era*:—

"Twelfth Night at the Drury-lane Theatre.—Tuesday being associated with the annual observance of Twelfth Night, according to the terms of the bequest made by Baddeley, the original Moses in "The School for Scandal," the usual brilliant gathering of the members of the Drury-lane company took place in the Green Room of the theatre on that evening. Owing to the absence, through indisposition, of Mr. William Bennett, the Secretary, Mr. John Cormack, as the representative member of the Committee of the Drury-lane Fund, performed the ceremony of cutting the cake, and proposing the memory of Baddeley. The health of the manager was enthusiastically drunk, and responded to by Mr. F. B. Chatterton in an excellent speech, and the company, which included several distinguished literary celebrities, manifested the greatest interest in this time-honoured theatrical festival. At Covent-garden Theatre the ceremony of cutting the cake was performed with due solemnity by Mr. John Binge, the the much-respected treasurer of the Covent-garden Theatrical Fund, and a pleasant evening was also passed by those invited to participate in the annual festivity."

Opera Comique.—At this, the prettiest little theatre in London, "Madame Angot" seems quite at home, and large audiences have assembled here that have been known for some time. With Miss Soldene, as Madame Lange, and Miss Pattie Laverne, as Clairette, it is needless to say the opera is worthily sustained.

Miss Edith Gray.—This talented young actress, who has so rapidly secured popularity on the London stage, has, in consequence of severe indisposition, been compelled to abandon her post at the Olympic.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,140. TUESDAY, Jan. 13, 1874. Price 1d.

Haymarket Theatre.—Mr. Gilbert's comedy certainly improves on acquaintance and in spite of the chequered opinions which it created on its first night seems in a fair stream of public favour. What are a few legal crudities to which Mr. Gilbert must plead guilty in comparison to sound character, drawing, and artistic stage-work, which even captious critics must confess this play possesses? It is a pity, however, Mr. Gilbert should think it worth while to expend his abilities in championing fallen women. There is no doubt that if the punishment of an indiscretion were less severe in Society more would occur, and it is no argument to say because the man does not lose caste the lady should be on the same footing. Miss Robertson has a very powerful part to play and displays the greatest emotional power, while her elocution is pure and unstagey. Mr. Howe also bears away a great part of the honors. The play is preceeded by a new operetta "The Crimson Scarf," and supplemented by the melodrama of "Raymond and Agnes."

Vaudeville Theatre.—"Ruy Blas righted" is one of Mr. Reece's happiest and if we may use the word most characteristic burlesques, and bids fair to take rank amongst the most successful that have been produced at this favourite house. Messrs. James and Thorne will have great cause to look back with satisfaction on their career here, and on the help they have given to the cause of English burlesque, and may point with triumph to the long reign of legitimate comedy under their auspices. With the "Road to Ruin" and "Ruy Blas Righted," this theatre may boast one of the most attractive programmes of any in the metropolis.

We have been favoured with a copy of *The Entr'acte Almanack*, published by Mr. Foster, Catherine Street, Strand. It is something more than an Almanack; it is, in fact, a small volume, containing well-written articles in connexion with the musical and dramatic arts. A paper on the anomalies of the licensing system is written by one who thoroughly understands the question, and whose remarks are quite to the point; his argument is indisputable: he complains of the inconsistincy of the magistrates in their decisions as to the granting of licences, and his complaint is a just one: some of the conclusions at which the licensing powers arrive are perfectly unintelligible, and at variance with common sense. Then we have an article on the Management of Theatres and Managerial Benefits, in which much that is said is incontrovertible, and deserves serious attention. Besides the more serious and important papers, there is a large amount of comic talent shown in the higher portions of the Almanack. The portraits are numerous—most of them striking likenesses of the performers and managers whom they are intended to represent. Mr. Arthur Sullivan, the composer, Mr. and Mrs. Bancroft, Messrs. Hollingshead, T. C. King, Henry Neville, Cave, George Honey, Henry J. Byron, Ada Swanborough, and Miss Furtado are amongst the best. The Almanack which is profusely illustrated, causes us to wonder how so much can be accomplished for the price. The artist is Mr. A. Bryan. It is published at sixpence; and it contains nearly a hundred pages in a small quarto form. We can give *The Entr'acte Almanack* both a conscientious and a strong recommendation.

It is proposed to present Mr. Grove, the late secretary and manager of the Crystal Palace, with a testimonial for the ability and zeal he has manifested in the discharge of the duties he has had to perform from the commencement of the Crystal Palace Company. The honour thus intended to be conferred upon him is well deserved.

Mr. F. Burgess's benefit is announced at the Great Hall, St. James's, on the 20th instant, when a morning and evening performance will be given. Several new songs will be introduced on the occasion, and we have no doubt the entertainment will be highly successful.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,141. WEDNESDAY, Jan. 14, 1874. Price 1d.

ROYAL MUSIC HALL.

With the Christmas-tide we were carried to the land of pantomime, and for the last fortnight have been wandering through enchanted glades where the fays hold their Terpsichorian revels, and have also visited the homes of the fairy queens, illuminated by lime-lights and coloured fires. In fact, we have viewed such a number of those scenes so charming, that we have had pantomime on the brain, not the pantomime of other days, for a revolution has taken place in Pantomime Land. Nursery tales are now so jumbled together that it is difficult to make out to what story they belong. "Blue Beard" is wedded to "Little Miss Muffet," "Robinson Crusoe" to "Red Riding Hood," "Gulliver" to the "Sleeping Beauty," and "Little Jack Horner," when he puts his thumb into the pie pulls out "Cinderella's" slipper, which, finding indigestible, throws it at "Puss in Boots," that gives it to "Goody Two-Shoes," who presents it to "Mother Hubbard's" dog as a substitute for the bone that had vanished from the cupboard. In these days Harlequin seems to have little use for his bat, so we thought we would borrow it, and watching for an opportunity whilst he was *turning his head* took it from his belt, and invoking the Spirit of Grimaldi to assist us in making a *good change*, gave it a slap, and *heigh presto* we found ourselves quietly seated in the Royal Music Hall, with a cigar between our lips, a glass of hot grog inviting us to make its acquaintance, and surrounded by the best of all good company, enjoying the entertainment provided by Mr. Sweasey and his much respected and indefatigable manager, Mr. Samuel Adams. That congenial spirit, Pat Corri, filled the chair, whilst upon the stage Mr. Charles Oswald was amusing the audience with comic effusions. Then came Miss Bonehill, a very good serio-comique, who dresses in male attire, and looks remarkably well in her evening suit, but when she sings about walking on the pier, instead of appearing as a pink of fashion, she looks like a scarlet runner. Depend upon it, a man in such a costume would never find favour with the ladies at Ryde. The Leon troupe gave their drawing room entertainment, and the neatness with which they performed their novel and difficult feats has never been surpassed. Lieut. Cole introduced his facetious family, and proved himself unequalled as a ventriloquist. Mrs. H. Phillips gave with her usual point "The Opinions of the Press," and described how aggravating it was to the female heart to find that the object of its affection had cut its stick to Timbertoo. Professor Beaumont astonished the audience with his ærial musicians and other feats in legerdimain. We do not know by what title the lady is known who came next, whether it is that of "Goddess," "Empress," or "Queen," but this we do know that Miss Louie Sherrington is the most elegant, fascinating, and accomplished serio-comic on the stage. She sings with immense taste, and is costumed in one of the most lovely dresses we ever beheld, such a perfect blending of brown and pink that it is no wonder she was the belle of the garden party. Two little boys, named Elspa and Sillo, did a marvellous performance on the trapèze. Then came that talented comedian, Mr. Jas. Hillier, who, amongst other songs, described the duties appertaining to the Horse Guards Blue. The programme concluded with Mr. and Mrs. O'Grady in a strange sketch of Irish character. We must not forget to say a word for the band, which is an excellent one, and conducted by that clever musician, Mr. P. W. Halton. A polka, in which Mr. Kibble did wonders on the cornet, was rewarded with an encore. To any one that wishes to pass an enjoyable evening, mix in respectable society, and witness a first-rate entertainment, we strongly advise them to pay Mr. Sweasey a visit at the Royal.

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No. 16,142. THURSDAY, Jan. 15, 1874. Price 1d.

ST. JAMES'S HALL.

The Monday Popular Concerts have been resumed after the usual Christmas recess. The discontinuance of their general fare would seem to have stimulated the appetite of the subscribers and the public, who occupied every seat, and indeed filled every corner of St. James's Hall—we wish we could say before the commencement of the performance; for any enjoyment of, or even attention to, the first quartet of the evening was rendered impossible by the continued influx of visitors, and the disturbance inseparable from getting them into their places. This was the more vexatious as the quartet in question was No. 3, in A, of Schumann—a work comparatively unfamiliar even to the devotees of the composer, the beauties of which by no means lie on the surface. It was played, however, by Messrs. Straus, Ries, Zerbini, and Piatti, as conscientiously as if it had been more respectfully received, and its conclusion was followed by loud applause. The interest, of a large portion of the auditory was evidently centred in Dr. Hans von Bulow, who played the well-known variations in G flat of Beethoven, for pianoforte solo, and took part with Signor Piatti in the same master's sonata, No. 2 in D, and in Mendelssohn's trio in C minor, the violin part of which was assigned to Herr Straus. The first of these pieces, it is fair to premise, gave great pleasure to the majority of the audience. The popular pianist was twice recalled to the platform, and the plaudits with which he was greeted were continued long after his third exit. For ourselves, the opinion we expressed on Dr. von Bulow's playing, after his first two or three appearances, is unchanged. His style we think, as we then thought it, extravagant; and more abounding in violent and unprovoked alternations of loudness and softness, accelerations aud retardations of time—in a word, infidelities to his text and author—than that of any performer of the same unquestionable power that we can call to mind. For the moment, however, he has the ear of a certain portion of the public—and a very long ear, to our thinking, it is. The instrumental music was agreeably relieved by four songs from Mr. Santley; among them a setting of some charming Italian words by Filippo, whose name is new to us. Mr. Santley is never heard to greater advantage than when he sings Italian, a language with which he is thoroughly familiar, especially set to strains so southern, and therefore so vocal, as those of "Sai tu cosa mi dicano." Of his other songs, two were by Schubert and one by Mr. Hatton.

Mr. John S. Clarke, accompanied by his family, is passing the winter on the Continent, and is at present in Rome. He will reappear professionally in London in the spring.

"Ought We to Visit Her," a new comedy by Mrs. Edwardes and W. S. Gilbert, will be produced on Saturday next, January 17th, at the Royalty Theatre. In addition to the company, Miss Emily Thorne and Mr. George Warde have been engaged.

We are glad to hear that Mr. Lewis Thomas, the well-kuown bass singer, is recovering from his severe indisposition.

On Thursday evening last the Prince and Princess of Wales and their family paid a visit to Covent Garden Theatre to witness the pantomime of "Little Bo-Peep." The distinguished visitors expressed themselves very much pleased at the pastoral story, and the prince congratulated Mr. Rice on the beauties of his piece. At the wish of the royal children the nine or ten tame sheep were introduced to them in the royal box.

Mr. George Leybourne.—The admirers of this comic vocalist will regret to hear that he is still seriously ill, and is not likely to appear upon the stage for some time to come.

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Sole Manager, Mr. JAMES GUIVER.

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GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

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Will Simpson and Willie Harvey	Harlequins.
Paul Herring and J. Morris	Pantaloons.
Misses L. Grosvenor and S. Harvey	Columbines.
Miss Amy Rosalind	Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

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To conclude with the Melodrama of

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COALS.—Best Staffordshire, 35s. 0d. Per Ton; Best Silkstone, 33s. 0d.; Derbyshire, 30s.; Cobbles, 25s.; Best Coke (10 Sacks) 18s. 0d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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Lessee, Mr. CHARLES RICE.

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OPERA COMIQUE,

Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

MADAME ANGOT.

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Proprietor, Mr. J. S. SWEASEY.

Christmas Holidays. An Entire Change of Company. Immense Attractions. The Best and most Varied Entertainment in London. Re-appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic. Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. Re-appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Charles Oswald, Comedian. Professor Beaumont, the Great Electrician and Prestidigitateur; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; the Leon *Troupe*; Mr. and Mrs O'Grady, Irish Duettists; Elspa and Sillo, the Wonders of the Age in their Marvellous Performance on the Flying Trapeze; Mr. Pat Corri, and many others. Manager, Mr, Sam Adams.

MADAME TUSSAUD'S EXHIBITION.

Baker Street, Portman Square.—Established Thirty Years.

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Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,143. FRIDAY, Jan. 16, 1874. Price 1d.

OPERA COMIQUE.

"Madame Angot," although being performed at two metropolitan theatres, seems nightly to increase in attraction and popularity. We were present at this theatre on Tuesday evening and were glad to find the house quite full. Of Mr. Soutar's farce, "The Fast Coach," we have before written in terms of commendation, but on our second visit, we feel safe in pronouncing it the best farce that has been presented to the public for many years. Mr. Taylor's assumed intoxication is a very excellent piece of acting, and, indeed, his whole performance is perfect. "Do Re Mi Fa" still continues to hold its place in conjunction with the farce at the head of the bills. The principal features in "Madame Angot" which call for special praise in our second notice, are the singing and acting of Miss Pattie Laverne, Mr. Taylor, Mr. Beverley, and Mr. Temple, and the capital rendering of the choruses (especially that of "The Conspirators,") by the company of ladies and gentlemen that Messrs. Morton and Hollingshead have so successfully brought together; indeed, we have never heard the concerted parts of an opera rendered in better time and tune. Miss Laverne received an encore for almost every solo that fell to her share; but in the quarrelling duet with Miss Soldene she was especially honoured. Mr. Taylor's dancing and acting is really capital. A word of commendation is due to Miss Clara Vesey, who makes the most of an unimportant part, and gives the vocal portion with great taste. We wish Messrs. Morton and Hollingshead every success (and a prosperous career to "Madame Angot") for the spirited manner in which the opera is mounted and supported.

Exhibition of Pigeons at the Crystal Palace.—The National Peristeronic Society's annual exhibition of pigeons was held on Tuesday in the Tropical Department of the Crystal Palace. This society, which has now been over five years in existence, was established on the 10th March, 1868, by the union of the Philo-Peristeron and National Columbarian Societies. The object of the society is the advancement and encouragement of scientific pigeon culture as a naturalistic pastime; to stimulate scientific breeding, "and in every way to elevate a recreation of so much interest and popularity." The shows so held are not for mere prize competition; they are made up of contributions by members of the association to whom their furtherance of the science is a labour of love. The gentlemen appear to take as much pride in producing by cunning crosses another plume or an alteration in the conformation of the head or body, as did the Dutch in years gone by in adding an additional streak or a parti-coloured tinge, before unknown, to the leaf of the tulip. Year after year the show has grown larger and more varied in its exhibits, and has won increased patronage from the public. This, in the main, is due no doubt to the untiring zeal of the officers of the company, of which the well-known Mr. W. B. Tegetmeier, F.Z.S., is president, and Mr. Betty, hon. sec., as well as to the goodness of the Crystal Palace Company, whose announcements have drawn to the movement so much public attention. The exhibition was really unique in its way. There were upwards of 1000 birds, dressed in every pattern of plumage that up to the present pigeons have been known to wear; and these birds, housed in costly cages, which alone would show the value set upon the occupants, represented some thirty different species, so to speak. There were three varieties of foreign pouters, albeit the English pouters were rather scarce. There were tumblers of all varieties, almonds, carriers, barbs, dragons, turbits, Jacobins, owls, &c. The day being bright and warm the pretty exhibition, which opened at two o'clock and closed at dusk, was attended by many thousand persons.

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No. 16,144. SATURDAY, Jan. 17, 1874. Price 1d.

THE AGRICULTURAL HALL.

A CHEER for Islington! bravo merrie Islington! for, notwithstanding our maternal government which does every thing in its power to curtail our amusements, by endeavouring to propitiate the saints and teetotallers, merrie Islington has established a fair. Fancy, a regular old English fair, with all its shows, merry-go-rounds, swings, and gingerbread stalls, which is now being held at the Agricultural Hall. Fancy, the identical Richardson's show, with its grand parade and the men with stentorian lungs shouting: "Be in time, be in time, just going to begin!" We could not withstand the invitation; so we paid our money and beheld the great drama entitled "Edith de Boncœur; or, the wicked Baron, the virtuous Huntsman, and the troubled Spectre." On the rising of the curtain, we find Edith is an heiress of immense wealth and of great virtue, to whom the Baron de Roulette is paying his addresses in the hope of securing to himself her gold and lands; but there are two serious obstacles to be overcome before he can hope to obtain her hand; one is to get rid of his wife (for the Baron is a married man), and the other to get rid of the young and handsome Huntsman, Fritz, to whom Edith has given her heart. But perseverance conquers all difficulties, and so the Baron poisons his wife and hurls the Huntsman over a precipice into a foaming torrent. The obstacles removed, the day was fixed for the bridal; the guests were assembled, and Edith and the Baron stood before the altar. Just at the moment they were about to become man and wife, Fritz rushed in (having recovered from a long illness occasioned by his having taken a cold bath when his blood was hot), and accused the Baron of having attempted to murder him. The Baron abused him, and, seizing him by the throat, could have strangled him, when the ghost of his wife appeared, and, in a sepulchral voice, exclaimed, "Forbear!" at which Edith screamed, and the Baron, with eyes starting from the sockets, emits a groan or two, and dies. The Ghost then quietly comes forward joining the hands of Fritz and Edith, and, to very slow music, the curtain falls. Then followed the comic singing and the pantomime, and then once again we find ourselves walking up in other shows. We become acquainted with every kind of wild animal; we admired the wax-work; we conversed with fat ladies, living skeletons, giants, and dwarfs. We were charmed with the evolutions of the dogs and monkeys, and took lessons from the learned pigs. We listened to Cheap Jacks, who sell scissors with which you may cut an acquaintance, and pencils which will either draw a tooth or a cheque. We patronized the merry-go-rounds, and then we went to seek for Algar's booth, as that was always a great institution at a fair; but to our dismay we found there was no dancing permitted, and a facetious fellow said "if you want to dance in 1874 you had better join the Shakers." We then went and got electrified, and after that went in for the whole fun of the fair until it was closed. The arrangements are under the direction of Mr. Reeves (late of the Alhambra and Surrey Gardens), and are capitally carried out. We therefore advise both old and young to become acquainted with the amusements of our ancestors, which are now revived at the Agricultural Hall.

PRINCESS'S THEATRE.—A special morning performance will take place here on the 26th instant in aid of the funds of the Nazareth House Institution, the programme comprising a comedietta, in which Mr. and Mrs. Rousby will appear, and the mirth-provoking Pantomime "Little Puss in Boots."

MENDELSSOHN'S "Hymn of Praise" and Rossini's "Stabat Mater" will be performed by the Royal Albert Choral society on Thursday next. The solo singers announced are Madame Elena Corani, Miss Antoinette Sterling, Mr. Sims Reeves, and Signor Agnesi. The performance will be conducted by Mr. Barnby.

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Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

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Or, Harlequin The Ogre and the Miller's Son.

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To conclude with, **KILLARNEY**, introducing Telbin's celebrated Panorama of The Lakes of Killarney. Fanciful Ballet arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

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Lessees, Messrs. David James and Thomas Thorne.

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To be followed by, a new and original Burlesque, entitled

Ruy Blas Righted;

Or, THE LOVE, THE LUGGER AND THE LACKEY.

Messrs. James and Thorne; Mesdames Kate Bishop, Marie Rhodes, Nellie Waters, Lizzie Russell, &c.

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e Harlequinade will include those popular Pantomimists, forming a DOUBLE COMPANY,—

Fred Evans and W. H. Harvey	Clowns.
Will Simpson and Willie Harvey	Harlequins.
Paul Herring and J. Morris	Pantaloons.
Misses L. Grosvenor and S. Harvey	Columbines.
Miss Amy Rosalind	Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

Preceded by the the Farce of **HIDE AND SEEK.**

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To conclude with the Melodrama of

RAYMOND & AGNES.

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T. JAMES'S HALL, PICCADILLY.

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MOORE AND BURGESS MINSTRELS,

th Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such arkable duration, and one attended with such unvarying success throughout the entire term, is gether without a parallel in the history of the world's amusements. The compositions presented to lic notice from time to time are all written and composed expressly for Messrs. Moore and Burgess authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. nchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz l others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

OALS.—Best Staffordshire, 35s. 0d. Per Ton; Best Silkstone, 33s. 0d.; Derbyshire, 30s.; Cobbles, 25s.; Best Coke (10 Sacks) 18s. 0d. S. C. HUBBARD, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents ployed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

COVENT GARDEN THEATRE.

Lessee, Mr. CHARLES RICE.

This Evening, the Performances will commence with Offenbach's Operetta

THE ROSE OF AUVERGNE.

Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler

After which, at Eight, the Pastoral Pantomime of

RED RIDING HOOD AND HER SISTER LITTLE BO-PEEP.

Produced on the same scale of completeness that always characterises Pantomimes at this establishment New Music, Scenery, and Dresses. The Pantomime written, invented, and produced by Mr. Charle Rice. Clowns, Mr. W. Walton and Mr. James Doughty. Harlequin, Mr. Hemmings. Pantaloon, Mr Paulo. Columbine, Miss May.

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Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

MADAME ANGOT.

NOTICE.—This Popular Comic Opera (Mr. Farnie's version, as produced at the Gaiety with such remarkable success) will be PERFORMED at the above Theatre, THIS EVENING, with

MISS EMILY SOLDENE,

the original Dresses, Scenery, and Artistes in consequence of a temporary, but unavoidable, suspension of the American engagement.

ROYAL MUSIC HALL, HOLBORN

Proprietor, Mr. J. S. SWEASEY.

Christmas Holidays. An Entire Change of Company. Immense Attractions. The Best and most Varied Entertainment in London. Re-appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. Re-appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Charles Oswald, Comedian. Professor Beaumont, the Great Electrician and Prestidigitateur; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; the Leon *Troupe*; Mr. and Mrs O'Grady, Irish Duettists; Elspa and Sillo, the Wonders of the Age in their Marvellous Performance on the Flying Trapeze; Mr. Pat Corri, and many others. Manager, Mr, Sam Adams.

MADAME TUSSAUD'S EXHIBITION

Baker Street, Portman Square.—Established Thirty Years.

Several Life-size Portrait Models of the most distinguished personages of the day have been recently added. On view, new and most magnificent COURT DRESSES from the first Paris and London houses. Portrait Models of M. Thiers, President of the French Republic, the Prince Imperial of the French, the Shah of Persia, Marshal M'Mahon, and the late Charles Dickens. Also new portrait models of the Prince of Wales, Sir Roger Tichborne, Dr. Livingstone, Mr. Stanley and the boy Kolulu. A portrait model of His Late Imperial Majesty Napoleon III. Mrs. Cotton now added. Admission, 1s.; children under ten, 6d. Extra Rooms, 6d. Open from 10 a.m. till 10 p.m.

HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

Printed and Published, every Morning, by J. W. Thomas, 32, Tavistock Street, Covent Garden

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,145. MONDAY, Jan. 19, 1874. Price 1d.

We make the following extract from Mr. Henry Stevens' catalogue of the "Percival Library."

Grimaldi, Joseph, Clown.—The original manuscript autobiography of this greatest of great English clowns, filling 400 closely-written pages, profusely illustrated with portraits, scenes, views, drawings, autographs, &c., and richly bound in bright red morocco, extra full, gilt back, folio. (100 guineas. 569.)

It is not often one is able to get behind a real live clown and see how he moves, lives, and holds his being. We know all about lawyers and clients, printers and readers, authors and buttermen, clergymen, editors, bankers and forgers, contractors and stockbrokers, gamblers, thieves, directors and shareholders, claimants, horse jockeys, and other gentlemen; but the private and peculiar ways and means of clowns are still obscure. This book, therefore, fills a gap. It is, perhaps, as genuine and faithful an autobiography as ever was written, full, frank, and delightfully clownish, childlike and simple—the cream of all which last-named recommendations the two able editors who edited *and* polished for the press, thirty-five years ago, neglected to skim off. The clown was as true to his pen as he was to his calling. His pen was his father confessor, to which he recapitulated all his transgressions, big and little; hence, as an autobiography, it is as frank as Franklin's, and the *errata*, like his, are not omitted. Grimaldi was born in 1779, and died in May, 1837, in his 58th year. He finished his autobiography the 57th birthday, Dec. 18, 1836. On the 21st of March, 1837, he contracted with Thomas Egerton Wilks to rewrite, revise, and correct the manuscript, to be entitled the "Life and Adventures of Joseph Grimaldi," the revised manuscript to be completed and ready for printing on or before the first day of Dec., 1837, Wilks to have one half of the proceeds of the sale of the MS. This original contract, signed by both parties, is attached to this volume. Grimaldi was found dead in his bed on the 1st of June following. Wilks completed his MS. the best way he could, of course, labouring under many difficulties, and sold it outright, with the executor's consent, to Mr. Bentley. But this original manuscript remained in the hands of Mr. Hughes, the executor. The Wilks manuscript was not only an abridgment of Grimaldi's (the present volume), but the matter had been translated from the first to the third person, a process, in this case, very much like mixing your effervescing powders the night before to drink in the morning. The fizz and snap were gone, and the spirit flattened. Wilks' manuscript was subsequently placed in the hands of Boz to edit, and in Feb., 1838, that distinguished editor finished his labors and dated his introduction. One is struck on reading the two books with this closing remark by Mr. Dickens: "He has merely to add, that there has been no *bookmaking* in this case. He has not swelled the quantity of matter, but materially abridged it." It is now time for a new and true Life of Grimaldi. Let it come out with all the garrulity and egotism of the original manuscript, and the public will gladly recognise the old familiar "Here we are again." The Wilks-Dickens varnish certainly weakens the picture and disguises the clown. The volume is extensively illustrated with above sixty portraits, besides play-bills, drawings, views of theatres, &c., many of them adding materially to the biography of Grimaldi. There is an original finely-painted miniature of Grimaldi and two silhouettes, also water-colour drawings of his residences. The many other particulars the purchaser may have the pleasure of picking out for himself.

The great event of the year at St. James's Hall is the benefit of Mr. Frederick Burgess, the popular manager of the clever Ethiopian minstrels. Next Tuesday is the date fixed, and a special programme will be presented in the afternoon and evening.

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The Theatrical Observer;

and MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,146. TUESDAY, Jan. 20, 1874. Price 1d.

A FEW WORDS ABOUT THE PANTOMIMES.

We have heard it rumoured that the pantomimes this year have not been quite so well patronised as formerly; but we have no means of judging of the truth of the rumour. We can recollect a time when this kind of entertainment excited so little interest that not more than one or two theatres ever had recourse to it: burlesque then reigned triumphant. Not that the taste for the latter class of productions, in these days of "fastness," has declined; we think it has rather revived and increased; but then there is a vast difference in the burlesque of the period to which we have alluded and that which finds favour now. Such writers as Planché and Dance, and Albert Smith, sent forth productions that could bear reading as well as acting—burlesques, produced as they were by Madame Vestris, written with ability and literary taste. The present school of burlesque is leavened with the new institution that has sprung up, and finds so much favour with one division of the British public—we mean the Music Hall. We have no fault to find, however, any more with the present kind of burlesque than we have with the music hall proper: in the latter case much real, genuine humour is found, and much that will tend to amuse a miscellaneous audience, such as that which usually assembles within the walls of those highly decorated edifices. It would be wrong to quarrel with any class about the kind of amusement it selects for its enjoyment, so long as that amusement has no power to interfere with those who object to it. In the old burlesque great attention was paid to the rhythm, to the rhyme, and to the aptness of the jokes to their subject: in some of Planché's works of this nature, scholarship is blended with the liveliest humour, as in "The Golden Fleece," for instance; but the modern burlesque is regardless of everything but bustle and effect. If the present race of burlesque writers is inferior to its predecessors, the actors are in no way less popular; in many instances, indeed, they exhibit more general talent for their business—they are often better singers, better dancers, and if more reckless and loud in their fun, they are frequently more genial, and quite as effective. In reference to the pantomimes now in course of performance, those of Drury-lane, of Covent Garden, of the Princess's, and of the Surrey, appear to have given complete satisfaction. The repentance of a critic of a comic paper in reference to the living sheep at Covent Garden, (the flock of which he innocently described as dogs in disguise) comes in the following shape; and we give that repentance in his own words: he says, "Never again will I call a sheep by a dog's name: I will only point out that it was an indirect compliment to the intelligence of the animals that I raised them a step in creation; and I will recommend those who condemn my stupidity to visit Covent Garden, and see for themselves the clever sheep made up to the life for what they really are." Of the Drury-lane attraction we have before written fully, and we earnestly hope that the great expense and pains the manager has bestowed upon it will be amply repaid to him—a fact of which we can scarcely have a doubt. At the Surrey a most successful career for the pantomime is in progress; and Mr. William Holland may well congratulate himself upon the acquisition of Miss Nellie Power, whose Jack in the Beanstalk is something to be remembered. At the Princess's, the admirable manner in which the opening is acted, the scenery, and the harlequinade, have secured a prosperous career for the pantomime.

A new comedy has been produced at the Royalty Theatre, from the pen of Mr. W. S. Gilbert, with great success. It is called "Ought we to visit her?" and is taken from the novel of that name by Mrs. Edwards. It is well acted by Miss Hodson, Miss Brennan, Miss Augusta Wilton, and Mr. Wyndham. The attraction was great, for there was a full attendance of a fashionable kind.

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Misses L. Grosvenor and S. Harvey	Columbines.
Miss Amy Rosalind	Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,147. WEDNESDAY, Jan. 21, 1874. Price 1d.

GAIETY THEATRE.

THE last novelty produced by Mr. Hollingshead at the Gaiety is a burlesque from the prolific pen of H. J. Byron, entitled "Guy Fawkes," with Mr. Toole in the title *role*. On the rising of the curtain we find ourselves in Whitehall Gardens, where King James (Mr. Maclean) and his ward the fair Lady Alice (Miss Hunter) are enjoying a moonlight ramble accompanied by the court. In the course of some sparkling conversation, we discover that his majesty is the owner of many coal mines, and that, in order to get a warm reception from his subjects when he appears in public, he advertises, through his agent Monteagle (Miss E. Farren), The Royal Coals, at a low figure. The King's conduct causes great dissatisfaction amongst certain monopolists bearing the names of Catesby, Winter, Digby, and Rockwood, (Messrs. Soutar, Appleby, Laurent, and Quinton), who, aided by a pampered Collier named Patentleatherby, (Mr. Lionel Brough), conspire against his majesty, and engage a strong-lunged orator, known as Guy Fawkes, to blow him up. The King having promised the hand of his ward to Monteagle for services rendered, that young nobleman seeks out Alice to tell her of his good fortune, but finds that her heart is already given to Tresham (Miss Constance Loseby), and that all his hopes must end in a break down. In the meantime Tresham, having been caught listening, is compelled to join the Conspirators, and is forced to take a gigantic cosmopolitan oath, to the music of Madame Angot. Without loss of time the vaults under the houses of Parliament are filled with barrels of gunpowder. The fifth of November arrives; so do the Conspirators. The train is ready! But what to set it off? A general quarrel ensues amongst the Conspirators, and a terrific combat takes place between the pampered Collier and Guy Fawkes, in which they both get settled; but as they don't get comfortably settled, the vaults being rather damp and dark, they determine to change the scene and live a little longer, and, waving their swords, the transformation comes, the assembling of King James and all his court and the bethrothal of Tresham and Alice. To the forgiving of everybody, and to one of Madame Angot bright melodies, the curtain falls. The burlesque is written in Mr. Byron's happiest style, introducing a number of very pretty songs and choruses, and is mounted with charming scenery and magnificent dresses. Mr. Toole was immense, as Guy Fawkes; his make up, his singing, his dancing; his high tragic tone when he says "I must dessemble," and immediately gives his imitations of the London actors, in order to embarras Monteagle as to whom he could be, should be seen, for it is really indiscribable. Lionel Brough, as the pampered Collier, Patentleatherby, who wears white kids, drinks Clicot for lunch, and goes on the spree six days in the week, reserving but Saturday for work and attending treasury, is a splendid bit of burlesque acting. Miss Constance Loseby was an excellent Tresham, and sang a very pretty ballad, by Arthur Sullivan, which was encored. Miss E. Farren, as Monteagle, was as usual full of spirit and vivacity, and delighted the audience with her songs and breakdowns. Mr. Maclean makes a capital King James, and Miss Hunter a pleasing Lady Alice. During the piece there is a very peculiar and exciting ballet of "Spiders," in which Mr. D'Auban, Mr. Jones, Mdlles D'Auban, and Warde, supported by a corps of ballerines, gained the well-merited applause of the audience. The burlesque is a decided success, and is sure to hold its place in the programme for some time.

"AMY ROBSART" will soon be revived at Drury Lane Theatre. Miss Wallis and Mr. Ryder will appear in the drama.

MR. HOLLAND promises a special entertainment, in honour of the royal marriage, at the Surrey Theatre, on Friday next.

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No. 10,148. THURSDAY, Jan. 22, 1874. Price 1d.

CRYSTAL PALACE.

A CONCERT was given at the Crystal Palace on Saturday last, which, on many accounts, is interesting—interesting to the public and also to the musician. To the latter, Franz Schubert's Symphony in C (No. 9.), could not fail to be attractive—it is an hour long, but it is quite impossible from its variety that the hearer's attention can flag during its performance. "From no existing work," says a musical critic, "could so many extracts, delightful in themselves, be made." There is a wonderful spontaneity—one would almost say a positive wildness—in the expression of the composer's ideas, that gives a variety and zest to the several movements, and renders a comparison with all former symphony-writers inapt: Beethoven, Mozart, Haydn, and, later, Mendelssohn employed different, perhaps more legitimate, means to achieve their great ends: in this then, Schubert shows his ability to be original. The Crystal Palace concert room was crowded with musical connoisseurs on Saturday to hear this symphony. Not that the audience had to depend only on this production for its amusement—a very fine selection of music supplemented it. An overture, (one of a series), to Shakspere's plays was performed: the late Mr. H. H. Pierson, it appears, intended to go through Shakspere's plays—and adapting his music to poetry of so high a kind he had scope for his vivid imagination: years ago the writer of this discovered great inventive talent in the young musician, and he held out a promise to his readers of the future success of the rising composer: his career, however, was unfortunately a short one. In this instance, the performance consisted of the overture to "As you like it." The sylvan and poetical character of Shakspere's beautiful play afforded Mr. Pierson a good opportunity for varied treatment, and he availed himself of it. The performance was all that could be desired- Mendelssohn's lovely overture, and the "Wedding of Camacho," concluded the concert. The vocal part of it was in the keeping of Madame Patey, Miss Williams, and Signor Agnesi. The first-named lady sang a lovely melody from Sullivan's "Light of the World." Miss Williams is the young lady who obtained the first prize at the competitive music meetings first held at the Crystal Palace two years ago; she has been to Italy and has come again amongst us yery much improved by her study in the Italian school. The musical public are much indebted to the directors and also to their musical conductor, Mr. Manns, for the introduction of so many novelties; and novelties, too, that have recommendations of high character. The Saturday concerts have now become a most attractive feature at the Crystal Palace—the attendance at which concerts alone is worth the price of the season ticket.

ONCE more we have to announce the annual benefit of Madame Jullien at Drury Lane. This event, full of interest for a large class of play-goers, will come off on Monday and Tuesday, 2nd and 3rd February, when "Amy Robsart" will be revived, with Miss Wallis as the heroine, Mr. Sinclair as Leicester, and Mr. Ryder as Varney. The pantomime will also be given. Those desirous of benefiting Madame Jullien should take their tickets direct from her at the theatre.

MISS JULIA MATHEWS, having recovered from her indisposition, is performing to crowded houses at the Philharmonic Theatre in her original character of Madlle Lange.

MR. A. CECIL will appear at the Globe Theatre in an adaptation by Mr. Gilbert of a famous French piece.

MR. TOM TAYLOR has a new play ready for the Olympic Theatre.

MARK TWAIN. sailed on Wednesday from Liverpool to New York. He is expected shortly to revisit England.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

LITTLE PUSS IN BOOTS;

Or, Harlequin The Ogre and the Miller's Son.

With new and magnificent Scenery, new Dresses, grotesque masks and devices, and magnificent appointments. Principal characters in the opening by Messrs. Calhaem, Fenton, Egan, Clarke, &c. Mesdames Fanny Heath, Everard, Lynd, Villiers, &c. The Armies of Cats, Amazons, Dwarfs, &c., by a host of auxiliaries. Clown, Signor Delevanti; Harlequin, Frank Wright; Pantaloon, H. Williams Columbine, Mdlle. Batti; Sprites, the Delevanti Family.

Doors open at Half-past Six o'clock, to commence at Seven. Box-office open daily from Ten till Five.

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PEEP O'DAY.

Characters by Mr. Edmund Falconer, Messrs J. G. Shore, W. M'Intyre, F. Dewar, T. W. Ford, F. Moreland, F. Barsby, C. J. Smith, H. Cooper, R. Romer, J. Morris, E. Tomlin, F. Manton, Dennison, Smithson, &c.; Mesdames Edith Stuart, Addie, J. Lovell, Stoker, Warlow, M. Hudson, and Hudspeth.

To conclude with, **KILLARNEY**, introducing Telbin's celebrated Panorama of The Lakes of Killarney. Fanciful Ballet arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

VAUDEVILLE THEATRE,

Lessees, Messrs. David James and Thomas Thorne.

This Evening, will be performed, the Celebrated Comedy entitled

THE ROAD TO RUIN.

Messrs. W. Farren, D. James, C. Warner, H. Wigan, C. Fenton, H. Vaughan, A. Roberts, G. Elliott Lestocq, L. Fredericks, Hall, Mason, A. Austin, T. Thorne; Mesdames Amy Fawsitt, C. Richards, Nelly Walters, and Sophie Larkin.

To be followed by, a new and original Burlesque, entitled

Ruy Blas Righted;

Or, THE LOVE, THE LUGGER AND THE LACKEY.

Messrs. James and Thorne; Mesdames Kate Bishop, Marie Rhodes, Nellie Waters, Lizzie Russell, &c.

To conclude with, a New and Original Comedietta, entitled

A HAPPY CRUISE.

CRYSTAL PALACE.

The Grand Christmas Annual, Written by Mr. E. L. Blanchard, entitled *Puss in Boots; or, Dame Trot and Her Comical Cat and The Great Ogre Fee-Fo-Fum*, will be Performed to-day and during the week. Commencing at Three. A Portion of the Opening has been written expressly for Mr. George Conquest and his Son, who will be supported by a Powerful Cast. The Ballet arranged by Madame Collier. The Music Composed and Selected by Mr. Oscar Barrett. The Harlequinade invented by Roweila. The General Action arranged by T. H. Friend, the Stage Manager; and the whole produced under the Company's own Management.

DRURY LANE THEATRE.

Sole Lessee and Manager, F. B. CHATTERTON.

MORNING PERFORMANCE, MONDAY, WEDNESDAY, & SATURDAY.
Doors Open at Half-past One, Commence at Two.

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JACK IN THE BOX;

Or, Harlequin Little Tom Tucker, and the Three Wise Men of Gothom.

The New and Characteristic Scenery by William Beverly.
The Ballet arranged and the Pantomime produced by Mr. J. Cormack, under the supervision of Mr. F B. CHATTERTON. The Music Composed and Selected by Mr. W. C. Levey.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
The Harlequinade will include those popular Pantomimists, forming a DOUBLE COMPANY,—

Fred Evans and W. H. Harvey ... ... Clowns.
Will Simpson and Willie Harvey ... ... Harlequins.
Paul Herring and J. Morris ... ... Pantaloons.
Misses L. Grosvenor and S. Harvey ... ... Columbines.
Miss Amy Rosalind ... ... Harlequina a la Watteau.
Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

Preceded by the the Farce of **HIDE AND SEEK.**

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

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Sole Lessee and Manager, Mr. BUCKSTONE.

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After which, a New and Original Play, entitled

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Messrs. Chippendale, Kendal, Howe, Teesdale, Clark, Buckstone; Mesdames Robertson, Roselle, and Woolgar.

To conclude with the Melodrama of

RAYMOND & AGNES.

Messrs. Teesdale, Everill, Rogers, Braid, W. Gordon; Mesdames Chippendale, E. Fitzwilliam, Henri, H. Massey, &c.

ST. JAMES'S HALL, PICCADILLY.

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MOORE AND BURGESS MINSTRELS,

Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

COALS.—Best Staffordshire, 35s. 0d. Per Ton; Best Silkstone, 33s. 0d.; Derbyshire, 30s.; Cobbles, 25s.; Best Coke (10 Sacks) 18s. 0d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

COVENT GARDEN THEATRE.

Lessee, Mr. CHARLES RICE.

This Evening, the Performances will commence with Offenbach's Operetta

THE ROSE OF AUVERGNE.

Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler.

After which, at Eight, the Pastoral Pantomime of

RED RIDING HOOD AND HER SISTER LITTLE BO-PEEP.

Produced on the same scale of completeness that always characterises Pantomimes at this establishment. New Music, Scenery, and Dresses. The Pantomime written, invented, and produced by Mr. Charles Rice. Clowns, Mr. W. Walton and Mr. James Doughty. Harlequin, Mr. Hemmings. Pantaloon, Mr. Paulo. Columbine, Miss May.

OPERA COMIQUE,

Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

MADAME ANGOT.

NOTICE.—This Popular Comic Opera (Mr. Farnie's version, as produced at the Gaiety with such remarkable success) will be PERFORMED at the above Theatre, THIS EVENING, with

MISS EMILY SOLDENE,

the original Dresses, Scenery, and Artistes, in consequence of a temporary, but unavoidable, suspension of the American engagement.

ROYAL MUSIC HALL, HOLBORN.

Proprietor, Mr. J. S. SWEASEY.

The most Respectable Hall in London. Immense Attractions. The Best and most Varied Entertainment in London. Re-appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic. Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. Re-appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Charles Oswald, Comedian. Professor Beaumont, the Great Electrician and Prestidigitateur; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; the Leon *Troupe*; Mr. and Mrs O'Grady, Irish Duettists; Elspa and Sillo, the Wonders of the Age in their Marvellous Performance on the Flying Trapeze; Mr. Pat Corri, and many others. Manager, Mr, Sam Adams.

MADAME TUSSAUD'S EXHIBITION.

Baker Street, Portman Square.—Established Thirty Years.

Several Life-size Portrait Models of the most distinguished personages of the day have been recently added. On view, new and most magnificent COURT DRESSES from the first Paris and London houses Portrait Models of M. Thiers, President of the French Republic, the Prince Imperial of the French, the Shah of Persia, Marshal M'Mahon, and the late Charles Dickens Also new portrait models of the Prince of Wales, Sir Roger Tichborne, Dr. Livingstone, Mr. Stanley and the boy Kolulu. A portrait model of His Late Imperial Majesty Napoleon III. Mrs. Cotton now added. Admission, 1s.; children under ten, 6d. Extra Rooms, 6d. Open from 10 a.m. till 10 p.m

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

Printed and Published, every Morning, by J. W. Thomas, 32, Tavistock Street, Covent Garden

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

and MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,149. FRIDAY, Jan. 23, 1874. Price 1d.

THE MOORE AND BURGESS MINSTRELS.

We have recently called attention to the origin of "negro minstrelsy" in England; we pointed out how the success of a small band of Americans, who came here and blacked their faces, and sang taking melodies in harmony, took their stand, gave delight to a large section of the public, and became the founders of what may be now considered an institution. The rough sketch then produced has been left to Messrs. Moore and Burgess to fill in—they have liberally, and with great ability, achieved that object—and the institution they have founded is almost an indispensable amusement to the public. These remarks are occasioned by a reference to the annual benefit of Mr. F. Burgess, which took place on Tuesday, and on the occasion of which a contemporary truly says.

It will be some little time, perhaps, before the old familiar title of the Christy's Minstrels fades from popular memory in conjunction with the perfection of negro entertainments, and gives place to the appellation chosen by the proprietors of the *troupe* which has its *locale* in the minor St. James's Hall. That Messrs. Moore and Burgess had little chance of protecting their titular rights from piracy was the cause of the altered nomenclature; nevertheless, they do their best at present to sustain the *prestige* which accrues to them as the legitimate successors of Christy, and to prove that the Christy's Minstrels—by any other name would sing as sweetly." Amongst the novelties produced was "The Slave Girl's Song," written by Alfred Crowquill, and composed by Lutz; Mr. Dunphie's "Dum vivimus vivamus," a clever composition by Mr. Nish, one of the members of the troupe. These and a variety of popular melodies, performed to admiration, could not fail to achieve the end Mr. Burgess had in view. In the large array of vocalists under the Moore and Burgess dispensation, the whole gamut is mastered; there is a tenor who can sing the famous *ut de poitrine* with ease, and a basso profondo of unexampled sonorousness and depth of voice. It is doubtless the desire of the directors to provide a better and more strictly artistic entertainment than the public have been accustomed to, and in this they have unquestionably succeeded. We anticipate as great a popularity for the new entertainment as ever attended the most fortunate of the preceding programmes.

The Siamese Twins.—Chang and Eng, the Siamese Twins, died on Saturday at their home in North Carolina, aged 63. Eng lived two hours longer than Chang. The twins paid their last visit to this country four or five years ago, and, in anticipation of the probable death of one of them before the other, it was then proposed to separate them by dividing the ligature which connected their bodies. The matter formed the subject of much discussion among eminent surgical authorities in this country and in France, and various opinions were expressed as to the probability of the operation being performed without endangering the life of the twins. The proposal was ultimately rejected, and Chang and Eng retruned, undivided, to North Carolina, where they followed the occupation of farmers. They were both married, and each has left several children. In the *Lancet* of February 13th, 1869, there is a long and interesting account of the phenomena presented by the Siamese Twins.

We have to record the death of Miss Elise Holt: she was a favourite burlesque actress at the Strand, a few years since; she died of typhoid fever, in America.

Mr. J. S. Clarke is taking a holiday; he is with his family in Rome. He is engaged in London in the spring.

M. Alexandre Dumas is altering the Italian libretto of the "Traviata," based on his "Dame aux Camellias," for the French adaptation at the Opèra Comique, in which Madame Carvalho will appear as Violetta.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,150. SATURDAY, Jan. 24, 1874. Price 1d.

ROYAL SURREY THEATRE.

Mr. William Holland, who has been for some time termed "the people's caterer," can now add and "purveyor to the upper ten," for he has produced such an excellent entertainment at the Surrey Theatre that the house is crowded, and his five-shilling stalls (which are much too high priced to suit the pockets of people on the other side the water) are full every night, which well prove that St. James can be brought to Lambeth if there is anything worth looking at, and certainly there is something worth looking at, for such beautiful women cannot be found on any other stage in London. The pantomime, written by Mr. Frank Green, and produced under the personal superintendence of Mr. William Holland, is full of songs, satirical jokes, and allusions to the topics of the day, and is announced by the gigantic title of "Jack and the Bean Stalk and See-Saw Margery Daw; or, Harlequin Man in the Moon and the Love Birds of Fairyland." We learn that Jack (Miss Nellie Power), who is patronized by the good fairies, is in love with Margery Daw (Miss Marie Stuart), but as true love never does run smoothly, especially on the stage, Marrowbones, the Demon Butcher (Mr. G. Cullen), has promised Margery's hand to Robin (Miss Nellie Herbert), Jack's rival, and therefore determines to ruin Jack, which he accomplishes by buying his cow for a few beans. This bargain so exasperates Jack's mother that she discards him and throws the beans away, but the good fairies come to his assistance, and by their aid the beans grow to such a height that they reach the skies, and Jack finds himself not up a tree but up a beanstalk, journeying to Cloudland. He stops at the moon, where he puts up for the night, finds it very comfortable quarters, and makes the acquaintance of the Man (Miss Nellie Moon), who proves to be a charming fellow, and introduces him to some beautiful stars, and also to a lovely Night (Miss Elliott), who (in a black dress á la Kate Vaughan) dances away to the delight of the audience. Jack then sets out to visit the love birds in Fairyland, meets with a hearty welcome, and is presented with an enchanted sword which will overcome all his enemies. Jack then proceeds to the castle of the Giant, Grumble Grin, (Mr. E. D. Lyons), steals his magic hen, which is *en*abled to lay any quantity of golden eggs, and with his prize returns to earth, only to find that his sweetheart, Margery Daw, has been imprisoned, by Marrowbones, in the castle of "Malignant Spirits." Nothing daunted, Jack calls upon his friends to storm the castle, and by the power of his magic sword slays all his enemies, and is united to Margery Daw in the really gorgeous transformation scene; after which the harlequinade begins, and when we mention that it is supported by Harry Boleno, the great little Rowella, George Vokes, Parker Beckenham, Les petits Roussells, Miss Hemmings, and the Sisters Elliott, we advise our friends not to leave before the curtain falls. Miss Nellie Power makes a right merry Jack; her piquant acting, singing, and dancing were perfectly captivating. Miss Nellie Moon shone as the man in it, and sang and danced in the most lively manner. Mr. J. Fawn played Jack's mother, and displayed a great amount of genuine humour; and Mr. W. B. Fair was extremely comic as Livelieboi, the giant's page. The scenery and dresses are magnificent, and the ballet of the Love Birds, with its chaste and beautiful tableaux, illuminated by coloured lights, has never been surpassed. There is also a scene of Sir Roger de Coverly's mansion, where a Christmas revel is held in the hall, and we become acquainted with the games of our ancestors, which is alone worth a visit across the water, and reflects great credit on Mr. J. Milano, who well deserved the call and applause with which the audience greeted him, We congratulate Mr. Holland on his success, for it is really a very great one.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

LITTLE PUSS IN BOOTS;

Or, Harlequin The Ogre and the Miller's Son.

With new and magnificent Scenery, new Dresses, grotesque masks and devices, and magnificent appointments. Principal characters in the opening by Messrs. Calhaem, Fenton, Egan, Clarke, &c. Mesdames Fanny Heath, Everard, Lynd, Villiers, &c. The Armies of Cats, Amazons, Dwarfs, &c., by a host of auxiliaries. Clown, Signor Delevanti; Harlequin, Frank Wright; Pantaloon, H. Williams Columbine, Mdlle. Batti; Sprites, the Delevanti Family.

Doors open at Half-past Six o'clock, to commence at Seven. Box-office open daily from Ten till Five.

ADELPHI THEATRE.

Sole Proprietor, Mr. BENJAMIN WEBSTER.

This Evening, will be performed the Drama of

PEEP O'DAY.

Characters by Mr. Edmund Falconer, Messrs J. G. Shore, W. M'Intyre, F. Dewar, T. W. Ford, F. Moreland, F. Barsby, C. J. Smith, H. Cooper, R. Romer, J. Morris, E. Tomlin, F. Manton, Dennison, Smithson, &c.; Mesdames Edith Stuart, Addie, J. Lovell, Stoker, Warlow, M. Hudson, and Hudspeth.

To conclude with,

KILLARNEY.

Introducing Telbin's celebrated Panorama of

THE LAKES OF KILLARNEY.

Fanciful Ballet, arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

CRYSTAL PALACE.

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MADAME TUSSAUD'S EXHIBITION.

Baker Street, Portman Square.—Established Thirty Years.

Several Life-size Portrait Models of the most distinguished personages of the day have been recently added. On view, new and most magnificent COURT DRESSES from the first Paris and London houses. Portrait Models of M. Thiers, President of the French Republic, the Prince Imperial of the French, the Shah of Persia, Marshal M'Mahon, and the late Charles Dickens. Also new portrait models of the Prince of Wales, Sir Roger Tichborne, Dr. Livingstone, Mr. Stanley and the boy Kolulu. A portrait model of His Late Imperial Majesty Napoleon III. Mrs. Cotton now added. Admission, 1s.; children under ten, 6d. Extra Rooms, 6d. Open from 10 a.m. till 10 p.m.

DRURY LANE THEATRE.

Sole Lessee and Manager, F. B. CHATTERTON.

MORNING PERFORMANCE, MONDAY, WEDNESDAY, & SATURDAY.
Doors Open at Half-past One, Commence at Two.

This Evening, will be performed the Drury Lane Grand Comic Christmas Annual, written by E. L. Blanchard, entitled

JACK IN THE BOX;

Or, Harlequin Little Tom Tucker, and the Three Wise Men of Gothom.

The New and Characteristic Scenery by William Beverly.
The Ballet arranged and the Pantomime produced by Mr. J. Cormack, under the supervision of Mr. F B. CHATTERTON. The Music Composed and Selected by Mr. W. C. Levey.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
The Harlequinade will include those popular Pantomimists, forming a DOUBLE COMPANY,—

Fred Evans and W. H. Harvey ... ... Clowns.
Will Simpson and Willie Harvey ... ... Harlequins.
Paul Herring and J. Morris ... ... Pantaloons.
Misses L. Grosvenor and S. Harvey ... ... Columbines.
Miss Amy Rosalind ... ... Harlequina a la Watteau.

Levantine the American Wonder.) Brothers Ethair (Acrobats.)
Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

Preceded by the the Farce of **HIDE AND SEEK.**

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Operetta of **THE CRIMSON SCARF.**
After which, a New and Original Play, entitled

CHARITY.

Messrs. Chippendale, Kendal, Howe, Teesdale, Clark, Buckstone; Mesdames Robertson, Roselle, and Woolgar.

To conclude with the Melodrama of

RAYMOND & AGNES.

Messrs. Teesdale, Everill, Rogers, Braid, W. Gordon; Mesdames Chippendale, E. Fitzwilliam, Henri, H. Massey, &c.

ST. JAMES'S HALL, PICCADILLY.

EVERY EVENING at 8. MONDAY, WEDNESDAY and SATURDAYS at 3 and 8.

MOORE AND BURGESS MINSTRELS,

Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

COALS.—Best Staffordshire, 35s. 0d. Per Ton; Best Silkstone, 33s. 0d.; Derbyshire, 30s.; Cobbles, 25s.; Best Coke (10 Sacks) 18s. 0d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

COVENT GARDEN THEATRE.

Lessee, Mr. CHARLES RICE.

This Evening, the Performances will commence with Offenbach's Operetta

THE ROSE OF AUVERGNE.

Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler.

After which, at Eight, the Pastoral Pantomime of

RED RIDING HOOD

AND HER SISTER LITTLE BO-PEEP.

Produced on the same scale of completeness that always characterises Pantomimes at this establishment. New Music, Scenery, and Dresses. The Pantomime written, invented, and produced by Mr. Charles Rice. Clowns, Mr. W. Walton and Mr. James Doughty. Harlequin, Mr. Hemmings. Pantaloon, Mr. Paulo. Columbine, Miss May.

OPERA COMIQUE.

Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

MADAME ANGOT.

NOTICE.—This Popular Comic Opera (Mr. Farnie's version, as produced at the Gaiety with such remarkable success) will be PERFORMED at the above Theatre, THIS EVENING, with

MISS EMILY SOLDENE,

the original Dresses, Scenery, and Artistes, in consequence of a temporary, but unavoidable, suspension of the American engagement.

ROYAL MUSIC HALL, HOLBORN.

Proprietor, Mr. J. S. SWEASEY.

The most Respectable Hall in London. Immense Attractions. The Best and most Varied Entertainment in London. Re-appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic. Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. Re-appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Charles Oswald, Comedian. Professor Beaumont, the Great Electrician and Prestidigitateur; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; the Leon *Troupe*; Mr. and Mrs O'Grady, Irish Duettists; Elspa and Sillo, the Wonders of the Age in their Marvellous Performance on the Flying Trapeze; Mr. Pat Corri, and many others. Manager, Mr, Sam Adams.

HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

Printed and Published, every Morning, by J. W. Thomas, 32, Tavistock Street, Covent Garden

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,151. MONDAY, Jan. 26, 1874. Price 1d.

WANT OF ART-PATRONAGE.

THE death of the Siamese Twins has suggested to our minds a few reflections: it ppears from the account of their life that they have twice realized a sum of money ufficient for their retirement in life—that having first made their fortune by the xhibition of their natural deformity, they lost it from the consequences of the American ivil war. They regained their lost means, by their exhibition, however, and a second ime went into retirement. This is not the only instance, by many, of large fortunes eing made under similar circumstances—Tom Thumb and his wife, for instance. The atronage of such things, unfortunately, comes from high places; and those who have it n their power to foster and encourage art in all its various branches, are more prone to avish "the sinews of war" upon such monstrosities as we have pointed out. How nany musicians, authors, dramatists, sculptors, and painters in this, the richest country n Europe, are compelled to live and keep up a respectable position upon a pittance which a respectable artisan, or most undoubtedly a civil-service clerk, would spurn as nsufficient! How many toiling spirits and aching hearts are hidden beneath the starry nd beautiful mantle of art! How many restless nights and sorrowful days are passed y the struggling professor in almost all the branches of art: the short career of literary nen and painters generally is a remarkable fact—we need, in the former case, merely oint to those whose memory is fresh to ours—Thackeray, Dickens, Bulwer Lytton, Mark Lemon, the two Broughs, Albert Smith, Robertson ("Caste"), and many others, to rove our position. Then we say, how much better would it have been for many a care-worn artist had Nature elected to have sent him into the world a dwarf or a monster. The artist admires the beauties of nature—not its deformities; his delight is in the armony of proportion or of colouring—he can see no beauty in things being what they hould not be. Not so the body of sight-seers, which embraces a large portion of the ublic, may of whom rather than attend our theatres, our concert rooms, or exhibitions f art, would hasten to look at giants and dwarfs, two-headed monsters, and things hich really disgust the true lover of art. Even the most distinguished professor of the rts generally (and especially so in the case of music and the drama) have seldom be-ome rich by their works—a bare subsistence is all that can be hoped for by the next rade, and those who by education and feeling, in a still further descent, are qualified to ingle in the society of gentlemen, are often compelled to be satisfied with the shelter f a garret and the fare of the humblest mechanic. We are not grumblers—we have o cause to repine; but we cannot but see that there is matter for regret in the things o which we have here alluded. The reason for all this is the patronage lavished in high uarters upon things that do not deserve it, while the legitimate amusements of the ublic are either slighted or wholly neglected. Fortunately for genius, it lives in some easure upon itself; its professors are not sordid money-grubbers—a small portion of orldly goods satisfies them; their pursuit is not that of wealth, which often when tained is insufficient to secure happiness. Look, for instance, at the toiling managers f our theatres—notwithstanding the outlay they make and the labours they undergo, eir career is seldom a successful one, in a pecuniary sense. And this, we say, is tributable, in a great measure, to the causes we have here endeavoured to point ut.

PAUL MERITT's drama of "Rough and Ready" is to be produced at the Adelphi heatre, on Saturday next, with Mr. and Mrs. Billington and Miss Ellen Meyrick in their riginal parts.

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Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

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The Theatrical Observer;

and MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,152. TUESDAY, Jan. 27, 1874. Price 1d.

Crystal Palace.—The second Saturday concert after Christmas, took place last week. Weber's "Jubille" overture, and Haydn's "Letter I" symphony, were amongst the classical pieces, and a new concerto for organ and orchestra was produced: it is the work of Mr. H. Gadsby. The vocal solos were in the custody of Madame Alvsleben and Signor Agnesi. The performance of Beethoven's "Leonora" overture was one of very great merit, reflecting credit on both conductor and band. Mr. Gadsby, the composer of the concerto for the organ and orchestra, had the honour of a recall; its success was undoubted. In this concerto Dr. Stainer was the organist, acquitting himself to admiration.

Globe Theatre.—"Committed for Trial" is the name of a new piece played for the first time at this theatre on Saturday night; it is a translation of "Le Reveillon," by Meilhac and Halevy, which for some time past has been the attraction on the French stage. It has introduced Mr. Arthur Cecil, from the Gallery of Illustration, to the boards of a theatre, and the introduction will be a profitable one to the playgoer. Mr. Cecil is a thorough artist, and those who witnessed his first appearance on Saturday last, will heartily acknowledge the fact—in one scene especially he greatly distinguished himself. The other principal characters were played by Mr. Montague, Mr. Compton, Mr. Temple, and Miss Carlotta Addison. The piece was well received, and formed a very good supplement to "Heart's Delight."

We have to record the death of Madame Parepa Rosa. The melancholy event took place last week, at the early age of thirty-six. Madame Parepa will, perhaps, be best remembered as being, (in conjunction with Miss Louisa Pyne), the prima donna for several seasons, of the English Opera company under the management of Miss L. Pyne and the late Mr. Harrison. She united several important qualifications for the post she held; amongst the rest, a fine powerful voice and a good method: she will, also be remembered as the Victorine of Alfred Mellon's opera of that name: her last appearance was in the Covent Garden Italian opera company, in 1872, when she undertook the principal character in Mozart's "Don Giovanni,"—that of Donna Anna—with complete success. She was a great favourite at our continental theatres; hence her absence for so long a time from her native country. She was the daughter of M. Parepa, a Greek, who was married to Miss Elizabeth Seguin, a sister of the well-remembered bass singer of that name. She has received many marks of favour from foreign potentates: amongst the number, the King of Lisbon, who presented her with a magnificent diamond ring. Madame Parepa was twice married—in the first instance to Capt. Carvill. Her death has had the effect of compelling Herr Rosa (her second husband) to abandon the undertaking he had in view—that of producing, in March next, English operas at Drury-lane Theatre. The funeral took place yesterday (Monday), at Highgate Cemetery.

A new play has been accepted at the Lyceum, from the pen of Mr. Hamilton Aidé; the principal character, will of course, be sustained by Mr. Henry Irving; there is, however, a character besides the principal of considerable importance, and this will fall to the lot of Mr. John Clayton. The play is highly spoken of, and the plot is one of great dramatic interest.

Offenbach.—This composer, who every now and then holds all London in his grasp, has just arrived in Paris; he has been staying at Cannes, for the benefit of his health. He is to superintend the last rehearsals at the Gaîtè of his "Orphèe aux Enfers." The great popularity here of this lively and entertaining maestro is shared to the full in Paris.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

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Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

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Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,153. WEDNESDAY, Jan. 28, 1874. Price 1d.

Drury-lane Theatre.—The pantomime, "Jack in the Box," at this theatre continues ts successful career—the double company of pantomimists are now well in harness, and he fun is both fast and furious: Mr. Fred Evans, has asserted his right to stand at the ead of his department in pantomime; he is both agile and comic. Mr. Evans is well upported by his companion, Mr. W. H. Harvey, and also by the rest of the company. Morning performances are given every Monday, Wednesday, and Friday. "Amy Robsart" will be revived on Monday, when Mr. Ryder will succeed Mr. T. C. King as Varney, and Miss Wallis will make her first appearance as the heroine—Mr. Henry Sinclair playing Leicester. The pantomime is each evening preceded by the clever ittle farce, "Hide and Seek."

Covent Garden Theatre.—The pantomime here, preceded by "The Rose of Auvergne," is vastly relished; to the attraction of a very clever troupe of pantomimists, s added the real flock of sheep which afforded so much amusement to the juvenile ccupants of the royal box, on a recent occasion. Mr. Walton and Mr. Doughty (the Clowns) are well up to their work; and the beautiful scenery, and the appointments enerally, full ensure for "Little Red Riding Hood" a lengthened career. Offenbach's peretta is very nicely sung and acted by Miss Annie Goodall, Mr. Charles Heywood, nd Mr. Marler. Morning performances are given at this theatre every Wednesday and Saturday.

Princess's Theatre.—Miss Braddon's new play increases its attraction as it proceeds: he admirable acting of Mr. and Mrs. Rousby making a great impression on the audience. Little Puss in Boots," with its beautiful scenery and appointments, and its admirable roupe of pantomimic artists, stands comparison with any of its contemporaries, and will, o doubt, keep its place in the programme for many a night to come. Mr. Delavante, s Clown, Mr. Wright, as Harlequin, and Mr. H. Williams, as Pantaloon, give the greatst delight to the juvenile portion of the audience. The scenery is perfection.

Haymarket Theatre.—"The Crimson Scarf," which precedes the new play, Charity," still continues to please the numerous audiences which the attraction of the ew play brings nightly to this theatre. "Raymond and Agnes" winds up the erformance.

Opera Comique.—"Madame Angot" has met with the most decided success at this heatre, emulating its original production at the Gaiety. Miss Emily Soldene is nightly eceived with tumultuous applause, and the opera being carefully and well put upon the tage, it will doubtless equal the expectations formed by the enterprising managers of s attraction to the music-loving public.

The death is announced of Jaan de Gran, the young Dutch artist, who will be emembered as having made so great a sensation at the concerts given by the Musical nion in 1870. He was one of the most promising violinists in Europe.

By the burning down of the French Academie de Musique, a number of performers ere thrown out of employ; they have found a habitation in the little Salle Ventadour, here they will play alternately with the Italian Company.

We are to have a new poem by the Poet Laureate, which is to take the form of an le to the Grand Duchess Marie Alexandrovna, the bride of the Duke of dinburgh.

Mr. George Leybourne.—This favourite comic vocalist, having recovered from the vere indisposition which deprived the public of his services for seven weeks, made his ppearance on the Music Hall stage on Monday last, and has since been nightly received ith the old enthusiasm at no fewer than four different establishments.

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No. 16,154. THURSDAY, Jan. 29, 1874. Price 1d.

SKETCHES OF LIVING ACTORS AND ACTRESSES.

UNDER this heading, it is our intention to give, occasionally, a brief notice of the performers who now occupy a place on the stage; and with this view, we shall "open our case," by a reference to—

MR. BUCKSTONE.

Mr. Buckstone was born in 1802; he received a good education, and when at a proper age, went into a solicitor's office as junior clerk. This employment, however, was not congenial to the taste of a youth who has since, by his career, proved that he had many talents, and a soul above parchment; he had a taste for poetry, and dramatic literature in particular, for at the age of seventeen he had written two five-act tragedies and a comedy, one of which was most favourably criticised, and largely quoted from, in the "Theatrical Inquisitor" of 1820. Like Liston, who always believed his forte to be tragedy, Mr. Buckstone had himself a great predilection for the tragic muse, in proof of which he made a desperate attempt to murder Iago, and also to pay the same obliging compliment to Polydore, a character in "The Orphan." For three years, he experienced the varied and troubled life of a strolling actor; and like many of that class had frequently to "double" the parts in the various dramas in which he was engaged—on one occasion, however, he tripled them, in "The Castle Spectre," and became Motley, Kenrick, and Reginald at once, in that startling melodrama. He also played the walking gentleman so well that he found he could walk seventy miles in a pair of dancing shoes, with something under sixpence in his pocket to pay his travelling expenses. We well remember, in the days of our boyhood, almost our infancy, the delight we felt at witnessing his acting in "Black eyed Susan;" the good and kindhearted Gnatbrain was such an attraction, to our taste. It was at the Surrey in 1827, he made his first appearance, as Peter Smink, in the Haymarket farce of that name, and he at once made his mark; his genial fun, never descending to coarseness, although on a stage that could not boast a large degree of refinement, made him an especicial favourite. Mr. Morris, then proprietor and manager of the Haymarket, no bad judge of an actor's qualifications, engaged him in 1833, as low comedian at his theatre, after Mr. Buckstone had, however, made himself a favourite at the Adelphi. He has never been without an engagement from his first appearance in London. His humour is genial, spontaneous, and genuine—natural to a degree—farce and comedy characters of almost all kinds, have never found a more successful or a more able representative. He is an author of very great ability: besides introducing effective and dramatic situations, he is a writer of uncommon force and originality: his principal efforts in dramatic authorship, and those, perhaps, which have been most successful, are "The Wreck Ashore," "Victorine," "Forest days," "Green Bushes," "Married Life," and "Nicholas Flam;" to these may be added a very long list of farces produced during the last five-and-twenty-years. On Mr. Buckstone's return from America he rejoined the Haymarket company where he has, with but a trifling hiatus, been ever since. Upon the secession of Mr. Webster, he became lessee of the theatre; how well he has conducted it, and how singularly careful he has been in keeping almost the same company together for so many years, is well known to our readers. During the latter part of his lesseeship he has further proved himself to be an actor of real ability—great alike as a farce-actor and as a comedian. His Shaksperian assumptions are just what might be expected from a man who from his youth showed signs of dramatic genius: he has distinguished himself in some of Shakspere's plays so much that his performances have earned the universal praise of the best critics of our time: his conception of character is original and natural. We hope he will long continue on the stage he has so much adorned by his talent. Our next "sketch" will be of Mr. Webster.

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The New and Characteristic Scenery by William Beverly.
The Ballet arranged and the Pantomime produced by Mr. J. Cormack, under the supervision of Mr. F B. CHATTERTON. The Music Composed and Selected by Mr. W. C. Levey.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.
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Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler.

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RED RIDING HOOD

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,155. FRIDAY, Jan. 30, 1874. Price 1d.

Miss Braddon.—It is not generally known that this gifted lady was formerly a most successful lecturer, and afterwards an actress, under the name of Clara Seyton; and it is with some pride that we look back upon the time when we, as editor of another journal ("The Musical Review,") took great part in introducing her to the public: besides the vast literary talent, which has made her name famous throughout Europe, she possesses abilities of a varied kind—she is an admirable elocutionist, a good singer, and an able musician. By a reference to the early volumes of "The Musical Review," it will be seen with what favour the public regarded her as a lecturer, and it is a grateful remembrance to the writer that he was instrumental in bringing a lady of so much talent, and now of so much renown, before a public, who for so long a time have duly appreciated her. "The Figaro," in referring to Miss Braddon makes the following remarks: It transpired from a case tried in the Bankruptcy Court, that in the year 1860, Mr. C. Robinson Empson, publisher, engaged Miss M. E. Braddon to write a novel for him, to be called "Three times dead; or, the Secret of the Heath," and that then Miss Braddon was an actress at the Queen's Theatre, Hull, performing under the name of Miss Seyton, and she wrote in addition to occasional poems and odes, the introductions to pantomimes. Her Yorkshire and theatrical knowledge can be traced in "Aurora Floyd" and "John Marchmont's Legacy." It was Dr. Mackay who had the literary sagacity to recognise the indisputable merits of "Lady Audley's Secret," which was published as a serial, but anonymously, in his weekly publication, "Robin Goodfellow," started in 1861, but stopped at its twelfth number. In the first edition of the complete work, no reference, we believe, was made to its partial and previous appearance in Dr. Mackay's journal. Many years after the time here alluded to (1860) Miss Seyton's name was rendered famous by the lectures she delivered—lectures which were interspersed with songs, and which contained a fund of entertaining matter. Varied as they were in character, they never failed to interest the better classes of audience that the gifted lecturer brought together. We are no less pleased than flattered that our opinion, then freely and often expressed, has been so fully realized; for, in fiction, Miss Braddon now occupies the very highest place in literature.

Adelphi Theatre.—The management of this theatre has made a decided success in the reproduction of the drama, which on its first representation, created quite a furore. "Peep O' Day" nightly fills the house to a degree that compels the management to suspend the free list—always a healthy and prosperous sign in the career of a drama. The beautiful panorama by the late Mr. Telbin, of the Lakes of Killarney, which is introduced into the drama which follows the first piece, is a splendid work of scenic art, and is alone worth a visit to the theatre: the fanciful ballet, also given, in which the Sisters Vaughan appear, is both clever in performance and novel in construction.

"La Fille de Madame Angot," now being performed with so much success at the Opera Comique, is being played at St. Petersburg.

Miss Neilson's American trip appears to be a very successful one. At the Olympic her Juliet created quite a sensation. The Americans have become quite enthusiastic about her: "she has been presented," says one of her critics, "with a floral ornament, the most beautiful I ever saw"—so beautiful was it that the demand to have it photographed was complied with. Another writer says, "Taken as a whole, her Juliet has never been excelled." It is not often we find brother Jonathan in a gushing humour, but about Miss Neilson his outpouring "beats creation."

PRINCESS'S THEATRE.

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Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

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To conclude with,

KILLARNEY.

Introducing Telbin's celebrated Panorama of

THE LAKES OF KILLARNEY.

Fanciful Ballet, arranged by Mr. John Cormack, in which the Sisters Vaughan will appear.

CRYSTAL PALACE.

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The Theatrical Observer;

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No. 16,156. SATURDAY, Jan. 31, 1874. Price 1d.

NATIONAL STANDARD THEATRE.

The many combined attractions presented in Mr. J. T. Douglass's pantomime, "Whittington and his Cat," have rendered it one of the greatest successes of the holiday season. Nine performances have been given each week before immense audiences, and young and old have testified by hearty laughter and applause their enjoyment of the gorgeous spectacular effects and mirthful surroundings of the famous Lord Mayor. No such Amazonian display has ever been presented as that which constitutes the royal review at Cannock Chase. All the characters are clad from head to foot in silver armour of dazzling brilliancy, and the evolutions realise many striking military effects. The whole of the vast stage is brought into use, and when the final scene is reached, and the limelight gleams upon the circling masses of troops, the display becomes one of incomparable beauty and splendour. Mr. Richard Douglass's panorama of the Lord Mayor's Show in the Olden Time and his exquisite transformation, representing a Descent from Sky to Sea, must also be mentioned as two marvellously effective scenes. The acting throughout is spirited, Miss Harrison making the most of the hero Dick, and Mr. Barnum proving irresistibly droll as the wonderful Cat. Mr. W. H. Payne and his son Mr. Fred Payne carry on the fun in the opening, and in the comic scenes Mr. Harry Payne keeps the audience in continuous roars of laughter by his antics as clown.

BRITANNIA THEATRE.

The new version of an old story and a French spectacle, "Cocorico; or, the Hen with the Golden Eggs," has proved a most successful pantomime at the Britannia. Rollicking fun, of course, fills a foremost place, though there is no lack of bright and sparkling music, graceful singing, and scenic splendour in the piece. Mrs. S. Lane is piquant and spirited as ever as the Princess Fanfreleuche, and Mr. Fred Foster makes a capital Cocorico. Mr. Bigwood, always a great favourite, has an extravagantly comic part, which he renders most cleverly. Among the topical allusions he now introduces a reference to the calamitous burning of Lloyd's newspaper office; and it is gratifying to hand the assertion, "In spite of fire we still enjoy Lloyd's Sunday paper," received with enthusiastic applause. Miss Julia Summers has an effective part in Florine the Foundling; and Miss Nesbit and Messrs. C. Pitt, Newbound, and Parry severally contribute to the success of the entertainment. "The great little Huline" makes a merry Clown, and he is well supported in the harlequinade by Miss Parry, Mr. Dean, and Mr. W. Huline. The scenery by Mr. Charles is exceedingly beautiful.

Mr. W. Robertson, having disposed of the Court Theatre to Mr. Brown of the Vaudeville Theatre, will shortly open a Crystal Palace in the heart of London, with a theatre, lecture-room, and all complete.—*Hornet.*

It is announced that the Hall-by-the-Sea, Margate, has passed out of the hands of Messrs. Spiers and Pond, and is now in possession of the Messrs. Sanger, of Astley's amphitheatre.

The order system is to be entirely abolished in Paris. Even the critics are to pay for their seats.

"The Wandering Heir" at the Queen's Theatre, with Mrs. John Wood as Philippa, seems destined to have a long run. So great has been the success of the piece that it has induced the management to renew the lease.

Many of our readers will be glad to hear that Mr. Crauford, the clever exponent of country character, is somewhat better in health.

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To conclude with,

ROUGH AND READY.

Mr. and Mrs. Billington.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,157. MONDAY, Feb. 2, 1874. Price 1d.

A STATE performance has been given at the GRAND OPERA at St. Petersburg, in honour of the marriage of the Duke of Edinburgh. The parterre was fully occupied by gentlemen in uniform. The Duke and his bride stood alone in front of the Imperial box, and were most enthusiastically received. The band played our National Anthem; and followed up the performance by the Russian National Anthem. The bride and bridegroom sat in the centre of the Imperial box—on the left of the bride, the Emperor, the Princess of Wales, the Crown Prince of Prussia, and the Grand Duchess Constantine. On the right of the Duke, the Princess Royal of Prussia, the Prince of Wales, the Cesarevna, and the Crown Prince of Denmark. Prince Arthur, the Duke of Saxe-Coburg, the Grand Duke Constantine, the members of the Imperial family, and the corps diplomatique were also present. The performances consisted of the opera "Romeo and Juliet," with Mdlle Patti in the principal character, and a ballet. The streets were illuminated most brilliantly; and the reception, by the public, enthusiastic.

MADAME TUSSAUD'S.—Amongst the most popular and interesting exhibitions in the metropolis is Madame Tussaud's. Wax-work, in an ordinary way, formerly was confined to the ugly effigies of celebrated persons, clumsily modelled and roughly finished: it was left to the late Madame Tussaud to convert that which assumed the shape merely of caricature into an art. How well the effort succeeded is shown by the renown and popularity she achieved. The lavish expense also bestowed upon the dresses and appointments is very remarkable. There is a constant addition of new subjects, until, indeed, every celebrated man or woman who has lived in the last century is included in the catalogue. No sooner does a remarkable character spring up, than he or she finds a comfortable nook in the museum in Baker Street;—so that, in addition to old acquaintances, we are constantly introduced to new. There is no disappointment ever felt at a visit to Madame Tussaud's; and, just now, the novelties in the collection are well-chosen and very numerous. We refer our readers to the advertisement in our pages for further information upon this subject.

MUSICAL SUGGESTIONS.—There is a new song just out, entitled, "My Mother among the Angels." Let us suggest that the composer and librettist should not stop at this point. Let them next favour us with "My Aunt among the Cherubs," "My Uncle in the Clouds," "My Planetary Grandmother," "Cousin Popkins in Paradise," and "Up among the Peris."

THEATRICAL NOTE.—*Nett* profits are generally the result of a good "*cast*."—*Punch.*

PRINCESS'S THEATRE.—The last two morning performances are announced at this establishment for the 4th and 7th inst., when the programme will comprise "Griselda" and the opening of the pantomime "Puss in Boots." We notice that the Hungarian dancers, who have hitherto added to the attractions of the morning performances of the latter, now appear every evening. On the 9th inst., "'Twixt Axe and Crown" is to be revived.

PHILHARMONIC THEATRE.—On Wednesday Lecocq's sparkling opera "La Fille de Madame Angot" (Mr. H. J. Byron's version) was represented here for the 100th time, a sure proof of its popularity and of the skilful manner in which it is interpreted by the clever company engaged.

ON Saturday next a new and original romantic play, written by Hamilton Aidé, entitled "Philip," will be produced at the Lyceum Theatre, with Mr. Henry Irving, Mr. Clayton, Miss Pauncefort, and Miss Isabel Bateman in the principal parts.

MR. JOHN SWEASEY, junior's, benefit takes place at the Royal Music Hall, on Tuesday next. An attractive programme is announced.

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Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

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Or, Harlequin The Ogre and the Miller's Son.

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To conclude with,

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,158. TUESDAY, Feb. 3, 1874. Price 1d.

A MORNING performance was given at the Princess's last week, for the benefit of the Nazareth House, Hammersmith. Mr. Guiver, the lessee, with his usual liberality, gave the gratuitous use of his theatre, and the company, following his excellent example, gave their services. Unfortunately the public were behind the profession in helping in so good a cause, and the house was not well attended. Fifty pounds, the whole of the proceeds, were, however, placed to the credit of the institution. The performance consisted of "Delicate Ground," and the admirable pantomime, "Puss in Boots." It should be stated that the lessee not only gave the theatre but generously paid for the advertisements and all other expenses in connexion with the performance.

A NEW drama, from the fertile pen of Tom Taylor, is announced as in preparation at the Olympic. The subject is taken from Macaulay's "History of England," in the time of William III.; the plot is taken from the story of Macarthy, Lord Clancarty, who, as a boy, married Elizabeth Spencer, daughter of Lord Sunderland, at the age of eleven years, through whose intercession in after years, he escaped the penalties usually assigned to traitors. Very little use has hitherto been made of the English history of this period, although there is fair scope for the display of the dramatist's ability in many incidents that occurred about this time.

IN addition to the attractions put forth by Mr. Webster, at the Adelphi, a new drama has been produced, called "Rough and Ready:" in this clever little piece (which is from the pen of Paul Merritt) Mr. and Mrs. Billington made their first re-appearance at this theatre. It also introduced Miss Meyrick, an actress of very great ability. The drama was completely successful: there were numerous recalls before the audience.

DEATH OF MR. DOUGLASS.—This well-known manager and actor died at his residence at Dalston, last week: he was formerly known favourably as an actor of the T. P. Cooke type, in nautical melodrama. Some time since Mr. Douglass had a severe fall—an accident from which he never really recovered; for some time he has been confined to his house. Mr. Douglass was the oldest manager in London—not in years, but in vocation;—he was very much esteemed and liked by everybody who either had dealings with him or had any knowledge of him. Mr. Douglass was sixty-one years of age: he has left a widow and several sons and daughters, whose great bereavement will be, in some degree, mitigated by the knowledge that the deceased gentleman's memory is highly respected.

CRYSTAL PALACE.—The winter concert at this popular place of resort on Saturday was as successful as its predecessors.

SACRED HARMONIC SOCIETY.—"Elijah" will be performed on Friday next. Costa is to conduct; and Mr. Santley, Mr. Sims Reeves, Madame Sherrington, and Miss A. Stirling will be the vocalists. Mr. Santley will sing the music allotted to the "Prophet;" Mr. Reeves, having resumed the tenor part, will greatly add to the attraction. The oratorio will also be performed at the Royal Albert Hall on Thursday.

THE third rehearsal of the BRITISH MUSICAL and DRAMATIC INSTITUTE, took place last week at their home in Great Russell Street; there were present, Miss F. Wright, Miss Rebecca Isaac, Florence Roberts, Kate Evans Selwyn, Clara Hodgson; Messrs. E. Osborne, Waymouth, Sleigh, Biddle, &c. We cordially wish success to this praiseworthy institution.

WE have to call attention to the benefit of Mr. J. Sweasey, jun., which takes place at the Royal Music Hall to-night—a reference to our advertising pages will fully satisfy our readers that an admirable entertainment awaits those who intend to give Mr. Sweasey their patronage.

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No. 16,159. WEDNESDAY, Feb. 4, 1874. Price 1d.

OLYMPIC THEATRE.

Such a programme as Mr. Neville now offers the patrons of his theatre has seldom en given at any London house. Commencing with a comedy of solid merit at 7, it pplements it at 8.30 with an adaptation of the masterpiece of French comedy, and at ime when most houses are closing it gives the spectator the chance of stopping to a bright and laughter-provoking burlesque. On "The School of Intrigue" and Richelieu Re-dressed" our verdict has recently been passed. "All that Glitters is t Gold," the touching little two-act comedy of Messrs. T. and J. M. Morton, first proced at this theatre, has now been revived. Our readers will recall the plot, which ntrasts with the manners and morality of people of the upper classes, manufacturing rth and self-denial, and especially the sacrifice, almost heroic, of Martha Gibbs, a l hand. This part was played with much tenderness and finesse by Miss Fowler, ose recent performances have inspired singular interest. Mr. Neville gave a touching l manly impersonation of Stephen Plum. Jasper, his father, was well supported by . Vollaire. Mr. Fisher, an excellent actor of young men, was quite up to his mark Frederick Plum, and Mr. Vernon gave a grand picture of villany as Sir Arthur. ss Marian Terry's grace and refinement were well suited to Lady Valeria, and Mrs. ephens's pronounced style caused much laughter as Lady Leatherbridge. The entire rformance is thoroughly good and satisfactory.

That great public benefactor, Mr. Albert Grant, M.P., will shortly have the glorious isfaction to see Leicester Square turned into a "people's garden;" we know the shareders in the Marseilles Land Company, in the Consolidated Land Company of France, the Credit Foncier of England, and in a few other companies, will share this patriotic ntleman's satisfaction, admire his self-sacrifice and public generosity, and wish him alth, happiness, and prosperity in his kind-hearted endeavours to benefit his fellowatures—a large number of whom are already under so great a weight of obligation to n, for the active and self-denying part he took in promoting the welfare and advancent of the lively and interesting companies to which we have taken the liberty so icately and so tenderly to allude—having a very affectionate remembrance of all ee: he will, perhaps, obligingly accept our kind regards.

We understand that Mr. Vandervell has just written an entertainment, entitled the pirit of the Age," in which Mr. E. Marshall and Mr. J. Rae, late of the Philharmonic d Opera Comique, will shortly appear.

The third volume of Forster's "Life of Charles Dickens" was published on Saturday; s volume will be read with interest, as some account is given of Dickens' separation m his wife. We shall give a notice of it to-morrow.

Madame Tussaud's Exhibition.—We are informed that the Messrs. Tussaud have w on view casts (taken from life) of the "Claimant's" hands, showing the indentations ere the supposed "tattoo marks" have been obliterated, as relied on by the osecution, and the peculiarity of the thumb nail as pointed out by the counsel for the ence.

Lieutenant Henry Mapleson, of the 8th Lancashire Artillery, eldest son of Mr. pleson, manager of her Majesty's Opera, was married in New York on Wednesday, cember 31, to Miss Charlietta Wildey, one of the wealthiest and handsomest belles New York.

At the Gaiety Theatre we are soon to have an adaptation from the French plays. ne Corneille qui abat des Noix" furnishes the plot.

"Arrah-na-Pogue" will be produced at the Pavilion Theatre on Saturday next.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

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Or, Harlequin The Ogre and the Miller's Son.

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Characters by Mr. Edmund Falconer, Messrs J. G. Shore, W. M'Intyre, F. Dewar, T. W. Ford, F. Moreland, F. Barsby, C. J. Smith, H. Cooper, R. Romer, J. Morris, E. Tomlin, F. Manton, Dennison, Smithson, &c.; Mesdames Edith Stuart, Addie, J. Lovell, Stoker, Warlow, M. Hudson, and Hudspeth

To conclude with,

ROUGH AND READY.

Mr. and Mrs. Billington.

CRYSTAL PALACE.

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Baker Street, Portman Square.—Established Thirty Years.

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Sole Lessee and Manager, F. B. CHATTERTON.

MORNING PERFORMANCE, MONDAY, WEDNESDAY, & SATURDAY.
Doors Open at Half-past One, Commence at Two.

This Evening, the performances will commence with the great Romantic Spectacular Drama..

AMY ROBSART.

Amy Robsart, Miss Wallis; Queen Elizabeth, Miss Edith Stuart; Leicester, Mr. Henry Sinclair; Varney, Mr. J. Ryder; Flibbertigibbet, Miss Kate Vaughan.

After which, will be performed the Drury Lane Grand Comic Christmas Annual, written by E. L. Blanchard, entitled

JACK IN THE BOX;

Or, Harlequin Little Tom Tucker, and the Three Wise Men of Gothom.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans. Levantine the American Wonder.) Brothers Ethair (Acrobats.) Sisters Neviers (Siberian Skaters.) Piero (the One-Legged Dancer.)

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COALS.—Best Staffordshire, 32s. 0d. Per Ton; Best Silkstone, 31s. 0d.; Derbyshire, 27s.; Cobbles, 23s.; Best Coke (10 Sacks) 16s. 0d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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Lessee, Mr. CHARLES RICE.

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Libretto by H. B. Farnie. Characters by Miss Annie Goodall, Mr. Charles Heywood, Mr. George Marler.

After which, at Eight, the Pastoral Pantomime of

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AND HER SISTER LITTLE BO-PEEP.

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OPERA COMIQUE.

Joint-Managers, Messrs. CHARLES MORTON and JOHN HOLLINGSHEAD.

MADAME ANGOT.

NOTICE.—This Popular Comic Opera (Mr. Farnie's version, as produced at the Gaiety with such remarkable success) will be PERFORMED at the above Theatre, THIS EVENING, with

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the original Dresses, Scenery, and Artistes, in consequence of a temporary, but unavoidable, suspension of the American engagement.

ROYAL MUSIC HALL, HOLBORN.

Proprietor, Mr. J. S. SWEASEY.

The most Respectable Hall in London. Immense Attractions. The Best and most Varied Entertainment in London. Re-appearance since her Continental Tour of Miss Louie Sherrington, the "Royal" Serio-Comic. Mr. James Hiller, the Popular Comedian. Mrs F. R. Phillips, the People's Favourite. Re-appearance at this Hall of Miss Bessie Bonehill, Serio-Comic; and of Mr. Fred Coyne the Comedian; Miss Frances Leslie, Serio-Comic and Dancer; Brothers Willes, Musical Clowns Negro Delineators; Lieutenant Cole, the Unrivalled Ventriloquist and his Funniest of Funny Folk; Mr. and Mrs. O'Grady, Irish Duettists; Mr. Pat Corri, and many others. Manager, Mr. Sam Adams. Mr. John Sweasey, jun.'s, Benefit, Tuesday, 3rd of February.

HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

Printed and Published, every Morning, by J. W. Thomas, 32, Tavistock Street, Covent Garden.

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

nd MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,160. THURSDAY, Feb. 5, 1874. Price 1d.

THE third and concluding volume of Forster's "Life of Charles Dickens" is now fore the public. Objections have been taken in the case of the first and second lumes to the supposed egotism of the editor, in bringing his own name so prominently :o notice at every opportunity. The constant intercourse that existed between ckens and his editor, accounts for this ; and we cannot impartially admit the impeach-ent. On the whole, we think Mr. Forster has done his work honestly and well; and at he is entitled to the thanks of the public for the manner in which he has accom-shed a most difficult work—additionally difficult, because so much was expected and much anxiety felt to become acquainted with all that could be known of the favourite thor of his time. Mr. Forster alludes but slightly to a subject which has engaged blic expectation—the great domestic misfortune of Dickens' life; but as Dickens mits, it rested principally on "the wayward and unsettled feeling, which is part, I ppose, of the tenure upon which one holds an imaginative life." This, in some mea-re, though not completely, explains his domestic unhappiness; being all engrossed in s own imagination, and in the invention and production of the varied characters brought light in his writings, he was impatient, and perhaps neglectful of that which alone eetens the cup of life—domestic confidence, harmony, and singleness of heart. In e volume just published, Dickens appears, later in life, to have been depressed with e apprehension of "some possible break down." When he found his imagination less le to "create characters," and this feeling was more painful, it appears, at the time wrote "Little Dorrit," he felt a strain on his invention which brought with it her misgivings. At the time we have been writing about, his restlessness became nost unbearable : he seemed almost to wish to escape into some untrodden th; so great was his depression. He might, perhaps, have been suffering at the ne from an indescribably weak state of health; but certain it is, that he felt very eat mental depression. He had always but little taste for "society," yet he was of a nial and social disposition, as frequently evinced at earlier periods of his life. The itor writes—"To say that he was not a gentleman would be as true as to say he was t a writer; but if any one should assert his occassional preference for what was beneath s level over that which was above it, this would be difficult of disproof." Dickens s evidently impressed with, and weighed down by, a fear of failure. When a man s climbed to the highest point of his fame, the kind of dread here represented is not common: the fear of marring the great work he had achieved—the tarnishing of a me, bright with the admiration of the whole reading public, was uppermost in his mind; d, the feeling is not altogether to be wondered at or to be blamed. We have been ld how keenly he relished his own productions—here are his own words: "I can report at I have finished the job I set myself, and that it has in it something—(to me at all ents)—so extraordinarily droll, that though I have been reading it some hundred nes in the course of the working, I have never been able to look at it with the least mposure, but have always roared in the most unblushing manner." The life of one our greatest humorists and novelists is, we repeat, summed up in these three volumes Mr. Forster with great literary ability and care, and not without a considerable nount of good taste. Notwithstanding the objections that have been taken to parts his mode of doing the work, we question whether, as a whole, it could have en done better.

VANCE.—Mr. Alfred G. Vance has been meeting with wonderful success in Cornwall d Devon, his "holiday Carnival" having afforded gratification to something like thirty ousand persons in Plymouth alone.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,161. FRIDAY, Feb. 6, 1874. Price 1d.

Court Theatre.—"An electioneering squib, let off by Mr. Alfred Maltby," and entitled "Your Vote and Interest," has been produced at this theatre, following the merry "Wedding March." The little piece comes appropriately at the present juncture, and is above the average of modern farce. It was received with hearty laughter, and gives Mr. W. J. Hill a capital opportunity of showing those qualities which place him high in the ranks of comedians. Messrs. A. Bishop and C. Steyne; Misses R. Egan and Kate Phillips are provided with small parts, and they fill them adequately.

British Museum.—The Trustees of the British Museum have at length agreed to resign their patronage into the hands of the Government. This we learn from the *Athenæum*—a very fair authority in such matters. The working staff comprises about four hundred persons of all grades. It is to be hoped that Government, whether it be the present, or the one which appears likely to succeed it, will not deal heedlessly with those now employed on the staff. No sweeping reform, we hope, will be attempted by the members of the government, nor any advantage taken of the trust handed over to them. The Museum would doubtless be better left as it is; it appears to have been very well conducted, and we have little faith in government undertakings; they generally result either in failure or jobbery—the latter for preference.

Mr. Rousby, of the Princess's Theatre, writes to the effect that the advertisements which are being paraded through the streets with the announcement—"Mrs. Rousby's Fancy Dress Ball—no Vouchers," are not authorized, either by his wife or himself, and that neither of them have any knowledge whatever of the matters referred to in the placards.

Very great success has attended the production of an opera-bouffe, by Emile Jonas, called "La Japonaise." The Vienna audiences have manifested great enthusiasm about it.

We learn from Naples that the production of Verdi's opera "Aida," has been attended with the most triumphant success—so great, indeed, that Mdlle. Kruass was recalled before the curtain no less than twelve times: here is a chance for Mr. Mapieson or Mr. Gye—the more especially as Verdi, of late, has been so much in vogue, and a new prima donna is to be had.

A folie-vaudeville, in three acts, has just been produced at the Palais Royale Theatre, by M. Sardou; it is called "Le Magot;" but it has failed to hit the Parisian taste—the French critics are adverse to it.

Longfellow has another poem in hand; it will be published, we believe, in the summer—a piece of good news for the lovers of genuine poetry.

Thanks to an interpretation admirably competent, "The Belle's Stratagem" of Mrs. Cowley has now past its fiftieth performance with every prospect of running into the hundredth. Miss Swansborough and the other ladies and gentlemen who take part in the piece are nightly received with warm and well deserved favour.

Madame Georges Sands' play "Marquis de Villemer," has been translated and produced at the Valle Theatre, Rome; it was tamely received, on account, as was ritically alleged, of its deficiency in dramatic interest.

The Viscountess Vigier, once the well-known Sofia Cruvelli, prima donna some years ago at Her Majesty's Theatre, sings for the benefit of the poor every year: she is about to appear at Nice, in Verdi's opera "Ernani."

The admirers of Madame Desclée will be gratified to know that that favourite artiste is rapidly recovering from h long illness.

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,162. SATURDAY, Feb. 7, 1874. Price 1d.

SKETCHES OF LIVING ACTORS AND ACTRESSES.

NO. II.

Mr. Webster.

The lessee of the Adelphi, and for many years in the same position at the Haymarket, was born on the 3rd of September, 1800. For years he was a provincial actor, but at length held a subordinate place amongst his brethren at Drury Lane Theatre. Talent, amounting to genius, such as that possessed by Mr. Webster, is sure to assert itself, and by an accidental circumstance it did this. The incident may be told in a few words: "Measure for Measure," one evening during the season of 1825, was announced for performance, and Mr. Harley, one of the best comic actors of his time, was down for Pompey; but just previously to the hour of commencement it was found that he was so seriously unwell, that it would be impossible for him to play the part. At this very short notice, Mr. Webster was called upon to occupy his place, and the audience proved, by the applause they bestowed upon him, that they were not only satisfied with the substitute, but that they were delighted with his performance. A few years after this fortunate little episode, Mr. Webster was engaged at the Haymarket to lead the comic business. This was in the year 1829. So satisfactory was his acting, and so much was it relished by the audience of that theatre, that his engagement became a permanent one; and season after season he increased, by his great versatility, his popularity. In 1837, Mr. Morris, the then lessee, who, as we have recently remarked, was not slow to discover the talent of an actor, retired from the lesseeship, and Mr. Webster succeeded him. As manager, Mr. Webster showed the ability which had previously distinguished him as an actor; he soon looked about him for literary talent of the hightest order, and the production of Sheridan Knowles' "Love Chase" was the result of his endeavours: this excellent comedy realized a profit of no less than £500 during the season in which it was produced. A well-known dramatic critic has said "Mr. Webster's merit as an actor may be summed up in a few words: he is the most versatile actor on the stage." But his merit does not alone consist in versatility: he is perfectly original in style and an admirable exponent of character parts. In many ways he has proved the will and the power to think for himself; and we have heard it stated on good authority that he was formerly applied to by many of his contemporary actors for an explanation of his idea of any new characters they themselves had to perform. Those who recollect his Farmer Ashfield will acknowledge the justice of our remarks: it was one of the finest pieces of acting within our recollection. We well remember the sensation he produced in the drama called "The Maid of Croissy," taken from a French piece, very popular at the time. Since he became lessee of the Adelphi—a theatre he rebuilt on his own model—he has distinguished himself as an actor in many ways, and in a line somewhat removed from that which he affected at the Haymarket: comedy there made the principal demand upon his exertions; and we have ourselves seen him in no less than five of the characters in the "School for Scandal;" he may have played others in that excellent old comedy, but we have ourselves seen him as Sir Peter Teazle, Crabtree, Sir Benjamin Backbite, Moses, and Snake. In all these characters, his performance was highly satisfactory; in some of them—Sir Peter Teazle and Moses for instance—admirable. To enumerate the triumphs Mr. Webster has achieved as an actor, would greatly exceed the limit we have set ourselves, but we think our proposition, both as to his versatility and his general talent as an actor, is fully proved by what has been advanced. Mr. Webster has also distinguished himself as a dramatic writer, being the author of several successful farces. He was also the editor of a modern edition of plays. We cordially hope he will long be spared to practise an art of which he has been so prominent a professor.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with a new Drama, entitled

GRISELDA.

Mr. and Mrs. Rousby; supported by Messrs. W. Rignold, Calhaem, Bruton, Egan, &c.; Mesdames Everard, Kemp, &c.

To conclude with a Grand New Comic Christmas Pantomime, entitled

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The Theatrical Observer;

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The late Mr. Douglass.—A remarkable story is told of this well-known manager, in the Era Almanack. Mr. Donglass was, it seems, a representative of one of the boy imps in Weber's well-known opera "Oberon," when that opera was performed, years ago, at Covent Garden. He neglected to go off the stage with his fellow imps, and in his excitement danced about the stage, to the dismay of the manager and the discomfiture of the band. When he had satisfied himself that he had done enough of the gymnastics, he glanced to the side, and fearing the threatened vengeance which he saw awaiting him, jumped into the orchestra, and disappeared under the stage; he soon mixed with his fellows, and having a mask on resembling the rest, he was enabled to escape detection.

The Irish nobleman, who has made himself notorious by his organ-grinding tour, has been engaged by Mr. Sweasey at the Royal Music Hall, and will make his appearance in Holborn on the 16th, with his original organ, cart, donkey, and attendant, exactly as when he attracted the unkind attention of the Milesian police.

Cassell's Illustrated Shakspere.—A new and superior large paper, large type edition of this great popular publication, undertaken by Messrs. Cassell, Peter, and Galpin, is appearing now, in weekly parts of three halfpence, and monthly parts of sevenpence. The edition is edited by Mr. and Mrs. Cowden Clarke, and will contain about five hundred illustrations, by H. C. Selous. It is just ten years ago that the first edition of Cassell's "Illustrated Shakspere" appeared. The work was so widely appreciated, that many demands have been made for a second edition, and at last the publishers have consented to undertake it. But they have effected a striking improvement in printing, paper, &c.—and a handsome royal quarto Shakspere may be had by every studious man in the United Kingdom. The cost of it—sevenpence a month—puts it within the reach of every ambition. Messrs. Cassell and Co. have done more for the growth of education, in our mind, than has been effected by any individual school board, and they deserve the sincere gratitude of all who are interested in the welfare of the classes whom they have so largely benefited.

Mr. Sothern has been announced to make his re-appearance at the Haymarket, immediately after Christmas.

Saturday last was the anniversary of the late Charles Dickins' birth: he was born on the 17th February, 1812.

The smallness of the renumeration of Dramatic Authors was once a theme for universal surprise—if not reprobation. The fate of the author of "Venice Preserved," who, in his voracity, was choked by a penny roll in an obscure coffee-shop on Holborn Hill. In reference to this subject, Figaro quotes from some American journal, and the following statistics are given: "For Agnes M. Sardon received, from the management of the Union-square Theatre, New York, six thousand dollars; Mr. Daly paid between two and three thousand for the exclusive right to play 'Frou-Frou'; Mr. George Fawcett Rowe was made happy by a douceur of over three thousand from Messrs. Shook and Palmer, for his 'Geneva Cross'; and Mr. W. S. Gilbert, of London, for one fortnight of 'The Wicked World,' got seven hundred dollars. Better still Mr. Boucicault receives upwards of one hundred dollars a night for 'Led Astray.'" Let us hope that the picture is not too highly coloured to be true. I confess, however, that £70 a week for the "Wicked World"—not, I believe, a triumphant success in New York—does seem a trifle, just a trifle, *couleur de rose.*

The eighteenth annual dinner of the Dramatic, Equestrian, and Musical Sick Fund, will be given at Willis's Rooms on Wednesday, the 18th inst. Mr. John Oxenford will take the chair.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,164. TUESDAY, Feb. 10, 1874. Price 1d.

LYCEUM THEATRE.

The promised play, by Mr. Hamilton Aidé, which we were the first to announce to the public, was produced at this theatre on Saturday night, with the most complete success. Although not without blemishes; weakness in some parts, and want of cohesiveness in others, it is a work which will place its author amongst the best living dramatists of our time. Judging Mr. Aidé as a poet and as a novelist, it was generally believed that something in the way of dramatic literature might be expected of him, and the hopes of his friends and the anticipations of his readers have been very satisfactorily fulfilled. The play is called "Philip," and the scene is laid in Andalusia. The axle upon which the play turns are the hatred and revenge of two brothers, who are both deeply attached to Marie, whom the mother had taken as a resident in her ancient Moorish Castle. There are, however, many portions of it that afford great scope for the display of the higher qualities of the actor's art. The principal part is in the hands of Mr. Henry Irving; indeed, the author has evidently had this popular actor in view, when he constructed the plan of his drama. We refrain from entering upon the plot, as we usually do upon plots in general: the description occupies space, which in our case is limited; and not only this, but to develop the plot thoroughly to the dramatic public, before the play is seen, is detrimental to the effect which the author has endeavoured to produce. We come to the performance, which is in an eminent degree satisfactory: Mr. Henry Irving's Philip will even increase his popularity in the department of the drama to which he has devoted his talent. Every detail that could tend to present a perfect representation of the character was filled up with the truth, force, and delicacy of a master-mind. The burst of fierce passion exhibited at the end of the third act was a flash of real genius, when he seizes a knife from the table, breaks it, and dashes the fragments on the floor. The character has in it all the tragic elements: indeed, we scarcely know, even amongst our deepest tragedies, a character so persistently tragic throughout. The acting of Mr. Irving is great; it has all the force that genius—a quality that we think cannot, at least, now be denied to Mr. Irving—can import into it. Mr. Clayton's Juan, though unequal, is a very meritorious performance; and the heroine in the hands of Miss Isabel Bateman was an excellent representation. In the scene in the third act her performance was natural and intense—the scene in which the disguised Juan accuses his remorseful brother of murder. The other characters—none very important—were efficiently represented by Mr. Conway, Mr. Carter, Miss Pauncefort, Miss St. Ange, and Miss J. Henri. The scenery and appointments are all of the highest class—the former reflecting the highest credit on Messrs. Hawes Craven and Cuthbert. The theatre was filled with nearly all the professors of literature and art that stand foremost in the present day: the audience was a full and fashionable one. The manager must be congratulated on an honest and complete success.

Miss Wallis.—The admirers of this talented young actress will regret to hear that she was compelled through indisposition to give up the part of Amy Robsart at Drury-lane, on Wednesday evening last. Her place was filled on Thursday by Miss Edith Stuart, the *role* of Queen Elizabeth being undertaken at very short notice by Miss Cicely Nott.

Miss Edith Gray.—The admirers of this pretty and popular young actress will be pleased to hear that, having recovered from her recent indisposition, she is now again "in harness," appearing nightly at the Olympic Theatre in "The School for Intrigue."

Mr. Tom Taylor's celebrated play "The Serf," is announced at the New Albion Theatre, Poplar.

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Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with the Historical Play, entitled

'TWIXT AXE AND CROWN.

Mr. and Mrs. Rousby, Mr. W. Rignold, &c.

To conclude with the Opening of the Grand New Comic Christmas Pantomime, entitled

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To conclude with,

ROUGH AND READY.

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CRYSTAL PALACE.

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nd MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,165. WEDNESDAY, Feb. 11, 1874. Price 1d.

THE "LIFE OF MOSCHELES," the well-known pianist and composer, has recently been ued from the press: it contains much that is interesting to the public as well as to e musician. Amongst other interesting incidents recorded in it is an authentic memoir Madame Malibran—certainly the greatest singer of the age. We ourselves have en told of the great influence her musical genius and wonderful versatility of talent d upon the various members of the profession. Mr. John Parry has often spoken to of the genial humour with which she invested the duet "When a little farm we keep;" r mirth was contagious, he said—he could, while singing it with her, scarcely refrain om indulging in a roar of laughter. Her first attempt upon this very simple duet was hile under an engogement at Drury Lane. Always kind and friendly, she volunteered sing it with Harley, the popular low comedian of that time, for his benefit, and such as the success of the experiment that it was repeated three times. After this it cupied more classic grounds: she proposed to John Parry to sing it in the Hanover quare Rooms, where a similar fate to that of Drury Lane awaited it. We recollect so, ourselves, hearing from Templeton, then the principal tenor at Drury Lane, that e owed his position solely to the influence and instruction she imparted to him. Poor onderfully-gifted Malibran had but a very short life! and when she departed rom amongst us the gloom spread over the musical profession was nniversal. n reference to her versality, Moscheles says: "Directly we got home Malibran sat down the piano and sang for an hour. At last however, she called out to Thalberg "Venez our quelque chose, j' ai bessoin de me reposer," the repose consisting in finishing a ost charming lanscape, in water colours (an art in which she was self-taught). Thalberg layed by heart, and in a most masterly way, several of his "Studies" and fragments of newly written Rondo, then my "Studies," "Allegri di Bravura," and G mmor Concerto. Ve had supper afterwards; there again it was Malibran who kept us all going. She ave us the richest imitations of Sir George Smart, the singers Knyvett, Braham, Phillips, nd Vaughan, who had sung with her at a concert given by the Duchess of C.; taking ff the fat duchess herself, as she condescendingly patronised "her" artists, and winding p with the cracked voice and nasal tones of Lady ——, who inflicted "Home, sweet Iome" on the company. Suddenly her comic vein came to a full stop; then she gave in the horough German style the scena from Der Freyschutz, with German words, and a hole series of German songs by Mendelssohn, Schubert, Weber, and my humble self; astly she took a turn with "Don Juan," being familiar not only with the music of erlina, her own part, but knowing by heart every note in the opera, which she could lay, and sing from beginning to end. She went on playing and singing alternately ntil eleven o'clock, fresh to the last in voice and spirits. When she left us, we were ll rapturous about her music, languages, painting; but what we liked best was her artessness and amiability."

THE *Musical Standard* says that a rage for female instrumentalists seems likely to set n. A trio of ladies has come out at Vienna, and another orchestra of women at Berlin. Ve hope that the "strong mind" of these ladies is confined to their professional purits, and that they have no sympathy in common with the "strong-minded women" of ngland and America, who are weak enough, in struggling for power, to forget the elicacy and tenderness that belong to, and are so admirable in, a true woman.

THE performance of Gounod's "Mireille," at the Grand Opera of St. Petersburg as one of the notable triumphs in the succession of festivities attendant on the Royal nd Imperial marriage. The honours of the night fell to Madame Patti, who was called efore the curtain no less than thirty-seven times. On and off thirty-seven times! he audience must have mistaken the prima donna for a walking lady.

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Drury-lane Theatre.—The lessee of this theatre is devoting his morning per-rmances to the public schools of charities: the first of which took place yesterday, hen the Caledonian Society received the benefit of Mr. Chatterton's liberality; the hool was accompanied by their pipers and band, who played a popular selection of usic—the last performance of the series will take place on the 28th of this month, hen the Duke of York's School will attend the theatre with its band. "Amy Robsart" ill continues to attract—an alteration having taken place in the cast, Miss Edith tuart being the representative of the heroine, and Miss Cicely Nott now plays Queen lizabeth. The pantomime, as much relished as ever, is nightly the concluding enter-ainment. Notwithstanding the success which has attended the performances, a grand omantic spectacular drama is announced at this theatre: it is called "Elizabeth; or, he Exiles of Siberia;" this is also to be preceded by a new and original farce: the first erformance will take place on the 2nd of March. The attractions, backed by a new omic ballet, will completely change the programme.

Covent Garden Theatre.—The last week but two of the pantomime is announced t this theatre: there will be a special performance on Tuesday next, being Shrove uesday. Mr. C. Rice will appear in a version of "Rip Van Winkle," written expressly or him; the first performance will be given on Saturday next: so successful has Mr. ice been in the character, that he has succeeded in attracting crowded audiences to all he principal theatres in the united kingdom. In addition to the attraction we have amed, Miss Rose Massey has been engaged for the principal female part. The panto-ime continues its successful career.

Princess's Theatre.—Tom Taylor's play "'Twixt Axe and Crown;" has been evived for Mr. and Mrs. Rousby, for a short time. It is the intention of the manage-ent, next Monday, to produce a new play by Mr. Wills, the author of "Charles I." t is called "Mary Queen o' Scots; or the Catholic Queen and the Protestant Reformer." erhaps the second title would be as well omitted. No doubt this play, which is to be ounted with all the liberality that has characterized Mr. Guiver's management, will reate a great sensation; the dramatic action is highly spoken of; the text is sure to be uite up to the standard of the times—the author's name being a sufficient guarantee.

Mr. John Oxenford is to take the chair at the anniversary dinner of the Dramatic, usical, and Equestrian Sick Fund—it has been reported that Mr. Mapleson had ffected an arrangement with the Earl of Dudley for the occupancy of Her Majesty's heatre. This we are enabled to contradict most positively, as the agreement is signed nd ratified which places Drury-lane at Mr. Mapleson's disposal.

Mr. Arthur Howell and Miss Rose Hersee, of the Carl Rosa English Opera ompany, are about to be married.

Miss Florence Marryatt will give a reading in Glasgow at the end of this month; nd Madame Bodda-Pyne will introduce some songs incidental to it.

Miss Mabel Brent.—This lady, who has been appearing with gratifying success in he pantomime at the Standard Theatre, is, we regret to hear, now prostrate with yphoid fever. Under the most favourable circumstances, it must be some weeks before he will be able to resume her professional duties.

Mr. Carter's choir and complete band will perform Handel's oratorio, "Sampson" t the Royal Albert Hall this evening, when the accompaniments for the brass and reed nstruments will be repeated which were rendered with such success at Covent Garden heatre, last autumn.

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No. 16,167. FRIDAY, Feb. 13, 1874. Price 1d.

SKETCHES OF LIVING ACTORS AND ACTRESSES.

NO. III.

MRS. C. KEAN.

To the playgoers of the last generation, no less than to those of a more recent date, Mrs. C. Kean is well known as the most forcible and the most pathetic—power mingled with tenderness—actress of her time. To a voice of singular capacity of inflexion she unites a tone of the utmost sweetness; her figure without being commanding, in the usual sense of the term, is fine in form and surpassingly graceful, while her face has that expressive earnestness in it that adds to the naturalness of her manner; it never failed to make a deep impression on her audience. The higher range of the drama—tragedy as well as comedy—was her legitimate sphere, yet those who remember her in the homely melodrama—notably, "The Robber's Wife," in the early part of her career, and "The Ransom" of more than five-and-twenty years ago—know the interest she could excite, the emotion she could produce—can testify to the wonderful power she exercised over her audience, when depicting the features of characters drawn from a community of a more humble kind. The genius of acting forms certainly a part of her mental composition. Her first appearance was in 1826, as Donna Violante, in "The Wonder;" and it is scarcely necessary to say that none of those who have succeeded her in such characters have approached her in any way; and in like manner, all her contemporaries were compelled to yield to her the palm of superiority. Years ago, upon her crossing the Atlantic to give brother Jonathan—that crotchety, dissatisfied, younger brother—a "spice of her quality," she was received with the most unequivocal favour; and never did we witness a more affectionate and enthusiastic welcome than that accorded to her at the Haymarket Theatre, on her return to her native land; she appaered then in "Twelfth Night." One of the recommendations of this great actress was, that she repudiated the course usually marked out by what are called "stars," and acted in pieces indiscriminately, whether in tragedy, comedy, or melodrama—frequently playing twice in one night. In the drama to which we have alluded, "The Ransom," by the late Mrs. Planché, she produced a sensation rarely witnessed in a theatre—rarely achieved by a performer, and one that could only have been accomplished only by the professor of true dramatic genius and high taste: the audience, for more than a hundred nights consecutively, were melted to tears, so great was the impression made by the power of an actress in a little unpretending drama of two acts. Since the death of Mr. C. Kean, she has retired with her laurels fresh and green around her brow, the admiration of the dramatic public, and the comfort and consolation of her many friends. Long may she live to enjoy the kindly remembrances of the former, and the affectionate regard and respect of the latter.

SIR JULIUS BENEDICT, the gifted and amiable pupil of Weber, delivered a lecture, a few days ago—the subject being Weber, his early life, the hardships he endured, the difficulties he had to overcome; he touched upon the effect his works have had upon the present German opera. The audience, a most attentive one, appeared deeply interested in the subject, so well and so feelingly treated by Benedict. The members of the Royal Institution have seldom been more gratified than on the occasion here referred to.

MR. MACFARREN'S oratorio, "St. John the Baptist," will be performed at the next concert of the Sacred Harmonic Society. The style of this composer is more suited to Sacred than to Secular music.

A FREE library, and about 10,000 volumes, have been presented to the town of Macclesfield, by its borough member.

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No. 16,168. SATURDAY, Feb. 14, 1874. Price 1d.

COVENT GARDEN CHORAL SOCIETY.

The members of this society gave their second musical evening on Thursday. The object of this friendly little band of amateurs is to encourage a taste for the performance of the better class of music—especial attention being paid to the practice of part music: on the occasion under notice, a selection was made from the works of Meyerbeer, Rossini, Donizetti, Müller, Dr. Callcott, &c. Two of Moore's melodies, harmonized by Balfe, were performed by the choir in a manner that earned for the members the warmest approval of a rather critical audience: "Believe me if all those endearing young charms," and "The meeting of the waters," were respectively well sung, both as to time and tune; but Rossini's rather difficult "Dal tuo stellato" proved that the greatest care had been taken by the clever conductor (Mr. Harding) in making the singers acquainted with its true spirit, and the result was most satisfactory. The other part-song was Muller's "May Day," which was given with a little less certainty and precision. Besides this, there were two glees, and a duet for piano and violin: the first glee, "Here's a health," sung by Mr. C. J. L. Eames, Mr. Philbey, and Mr. H. W. Eames, gave unmitigated pleasure to the audience, who loudly expressed their appreciation; the other was "The Redcross Knight," by Mr. Summers, Mr. Philbey, and Mr. H. W. Eames. This glee was given in a manner that would have been creditable even to professional singers—the solos were sung most effectively, and the concerted parts correctly in tune, and well together; Mr. Harding's violin-playing showed all the graces of an accomplished musician: the duet was upon airs from "Lucrezia Borgia," introducing the popular "Brindisi," amongst others. The recent severity of the weather caused an apology to be made for the omission of a duet for tenor and bass, from "Belisario"—it was announced to be sung by Mr. C. J. L. Eames and Mr. Harding; and a song set down for Mr. Philbey, was left out from the same cause. Besides part-singing the members are not deficient in a talent for solo-singing; a very clever version of the balled, "Do they think of me at home," was given by Miss Weight, in which she showed a true feeling for the pathetic—singing with great expression, not unmingled with judgment—she received an encore; Dr. Purcell, whose genial presence spreads a kindly influence over all the proceedings, sang Kucken's "The harp hushed," and, with a great deal of sly humour, "I'm not myself at all"—an Irish ballad—the title of which the audience seemed to dispute, for they evidently thought he was "all there;" Miss Carr's clever singing of "The lover and the bird" and "Cherry ripe," was admired and applauded, while her brother Mr. Carr, exhibited the depth and power of a real bass voice in "The Bridge" and also in "The Stirrup-cup." Mr. Summers gave the ballad, "Come into the garden, Maud" with taste and expression, exhibiting a nice, even tenor voice, and the accompaniment was extemely well played by a friend of his. Mr. J. E. Harding, who played the pianoforte part in the duet with the conductor, and afterwards distinguished himself in a song, showed considerable musical ability; his brother Mr. F. Harding, also, lent efficient aid, by singing two solos. Mrs. Hood's treatment of "Robert, toi, que j'aime" indicated something above amateur talent: she sang with the ability of a professed musician. Mr. Harding was the conductor. We are told that there is now a good opportunity for amateur musicians to join this excellent society, as it is proposed to increase the number of its members.

"The Messiah" will be again performed by the Royal Albert Hall Choral Society, on Ash Wednesday, with Madame Lemmens-Sherrington, Madame Patey, Mr. Sims Reeves, and Signor Agnesi as principal vocalists. Dr. Stainer will occupy his usual place at the organ; and the performance will be conducted by Mr. Barnby.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,169. MONDAY, Feb. 16, 1874. Price 1d.

Covent Garden Theatre.—"Rip Van Winkle," as we have previously announced, occupied a place on the bills on Saturday evening. Mr. C. Rice, who is an actor of provincial celebrity, appeared in the principal character, and gave a very clever version of it. The part was rendered famous in London by the artistic and natural performance of Mr. Jefferson, an American actor, whose touching style brought an otherwise unimportant drama into universal public favour at the Adelphi. Miss Rose Massey is expressly engaged to play Annie, and she fully maintained her reputation in the part, justifying the manager's selection. We shall probably enter into the merits of the whole performance in an early number. Meanwhile, our recommendation to the public is, to go and see it.

Olympic Theatre.—There is to be a change in the programme at this theatre—the "The School for Intrigue" will be superseded by a Shaksperian revival—that of "Much Ado About Nothing." As comedy appears to be the rage, we shall see if Shakspere, pitted against Sheridan, shall be victorious. If, as we have seen, "The School for Scandal," with a very uniquivocal cast, and "The Road to Ruin" really badly played can attract for hundreds of nights, we certainly must anticipate the success of one of Shakspere's best comedies, played in a manner that is creditable to the establishment in which it is revived. In reference to our remarks upon the acting at the Vaudeville, we must justify ourselves by stating that at its first production not more that four of the characters were fairly and properly represented: this remark applies to the manner in which it was represented on its originally being revived, only; it suffered greatly afterwards in the transfer of its characters to performers of little, or no merit; but as to "The Road to Ruin," Mr. Farren stands alone as a competent representative—he is almost the only actor in it, who is fully and thoroughly imbued with the true spirit of comedy. We have no doubt, therefore, of the policy of Mr. Neville in producing the most amusing comedy in the whole Shaksperian range, and as he has actors about him who are disciples of the higher school of dramatic art, we have no doubt that he will find it advantageous to carry out the plan of which he has given us the forshadowing.

Mr. Benjamin Webster, of whom we, in a recent number, gave a memoir, is about to receive a testimonial to his honour. Lord Alfred Paget presided at a meeting in the Saloon of Drury Lane Theatre, at which a sum exceeding £500 was collected, in aid of the object. A benefit also has been organised, to take place on the 2nd of March, when the "School for Scandal" will be played, and all the principal actors will give him their assistance. It has been suggested that the following will most likely be the cast: Mr. Phelps and Miss Helen Faucit Sir Peter and Lady Teazle, Mr. Emery Sir Oliver, Mr. Buckstone and Mr. Compton Sir Benjamin and Crabtree, Mr. Creswick and Mr. C. Mathews the two Surfaces, Mr. Toole Moses, Mr. Montague Careless, Mr. Clark Trip, Lady Sneerwell Mrs. Mellon, and Mrs. Candour Mrs. Keeley: it is also hoped that the services either of Mr. Sims Reeves or Mr. Santley will be enlisted for the well-known song "Here's to the maiden." Mr. H. Irving, Mrs. Keeley, and M. L. Brough will also be amongst those who render their assistance.

The Crystal Palace pantomime, has been withdrawn after a most successful career: the last closed the eighth week of its prosperous career.

The Criterion Theatre will open in the middle of March, with a new play called "An American Lady:" the following actors and actresses are engaged, Messrs. J. Clarke, Barnes, David Fisher, Miss Fanny Holland, Miss Hughes and Mrs. John Wood. This will add one more to the ever-increasing number of theatres in the metropolis.

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THE FORTHCOMING OPERA SEASON.

The name of Sir Michael Costa, for so many years the "tower of strength" to the musical cause in England, again appears at the head of the Drury Lane Italian Opera scheme. Many years ago, in the pages of a popular musical journal, we, season after season, welcomed the magic baton of confessedly the first and greatest conductor of this or any other country or time. It is not the most learned musician who is the most capable to control and inspire a large body of instrumental performers, though a sounder musician or more accomplished theorist than Costa could not be found. As a composer, both sacred and secular, he has distinguished himself. But the qualifications of a conductor are of a different character from those of a composer: he must have a fine taste for musical expression, a keen ear for tune, an intuitive knowledge of what his material is composed; a power to command, and to communicate, the spirit to the members of his band: in fact he must possess that rare attribute—genius, and herein does Sir Michael Costa rise above all his contemporaries. Our late friend, Mr. W. A. Wordsworth, one of the most accomplished musicians of his day, and certainly at the head of musical critics, has rightly said, "Costa's baton is the wand of a magician." We are glad again to welcome Sir Michael Costa, for the approaching season: he comes to his work with a spirit imbued with its importance, and for the very love of his art he is again at the head of an institution which we hope and believe will this year be unusually successful. So much for the conductor. In the executive department Mr. Mapleson has achieved great things; his engagements are numerous, and to his company he has added several celebrated new-comers—notably, Mdlle. Lodi; she has a wonderful voice, both as to quality and compass, and in education a thorough artist; she is a member of a noble family, and has attracted the greatest attention in Italy, her native country; Mdlle. Louise Singelèe, who is engaged for five years, also will come to this country with very flattering credentials; Signor Paladini, from La Scala, and a basso profondo, in the person of Herr Conrad Behrens. These with Nilsson, Titiens, Fancelli, and Campanini, and the members of his former company, will go far to ensure to Mr. Mapleson a successful season. Balfe's "Talismano" is with certainty to be produced this season.

Gaiety Theatre.—The performance of "The Rivals," at this theatre on Saturday was attended by the most successful result—the Bob Acres of Mr. Toole, and the Sir Anthony of Mr. Phelps were respectively admirable performances—the latter especially; Mr. Phelps has had no equal in such characters for the last thirty years: Mr. Vezin's Falkland (a miserable character) was as little repulsive as art could make it; Mr. Harcourt did fair justice to the Captain, and Mr. Brough made David more amusing than usual. Lydia Languish, if not over refined in the custody of Miss Farren, was nevertheless amusing.

An Absurdity.—The Christy Minstrels are debarred from performing to-morrow (Ash Wednesday) in their own hall; but the law which prevents the thing taking place in Piccadilly, sees no reason why it should not be transferred to the Strand: the inhabitants of Piccadilly are doubtless "devout, religious men," while their neighbours of the Strand have their morals most sadly neglected by the administrators of English law. What is wrong in Piccadilly is right in the Strand! "O tempore, O mores." The performance will take place at the Gaiety, instead of St. James' Hall.

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No. 16,171. WEDNESDAY, Feb. 18, 1874. Price 1d.

We have been favoured with the following:—

Complimentary Benefit to Mr. Benjamin Webster.—"Gratitude," Rotherfou-auld has told us, "is a lively sense of favours to come," and, as a general rule, the Ducal cynic of the *ancient regeime* was right; however, as in all affairs mundane, there is me exception, summed up in the words of Charles Lamb, "I love the players," and the loth of green baize, numerous as its admirers may be—conservative interest, namely—annot stand against that of those who love the green baize curtain. Yes, from the lay when little "Tot" or "Master Curleywig" is taken, (oh! day, or rather night, to e ever after marked with the whitest of white stones), to her or his first pantomime, o the time when the octogenarian critic snubs burlesques, pooh-poohs opera bouffe, nd inveigles against sensation dramas, "this one touch of nature makes the whole world in." Even the last mentioned gentleman must, however, confess that though as he vers "the drama be dead," the actors live, and that even in the palmiest days of the lrama no better programme was ever presented to Her Majesty's leiges, nor did Richard Brinsley Sheridan's masterpiece ever rejoice in a better cast than the bills of the after-noon of Monday, March 2nd, will tell, in the unvarnished simplicity of black and white. We have so recently, in our "Sketches," given our opinion upon the artistic career of Mr. Benjamin Webster, our English Lemaitre, that it is needless to repeat it, neither loes the subject of this article stand in need of such an advertisement; he has rendered his name a household word, and achieved fame and honour without the adventitious ai d of "newspaper puffing;" in fine, he has done good work, done it well, as manager and rtiste. The gathering of names arrayed for his benefit attests the opinions of his *onfrères*, while, as for the public the only mistake is in the theatre which Mr. Chatter-on has so generously placed at the disposal of the committee, for, large as it is, it ssuredly will not be able to hold one tittle of those able and willing to join in a tribute o the veteran actor and manager. The programme, which we inserted on Monday, may vell be left to speak for itself. An address will be read by Mrs. Stirling; Mr. Webster vill appear as Penn Holder in "One Touch of Nature," and, as we have before stated, ither Mr. Sims Reeves or Mr. Santley will give in the comedy "Here's to the maiden." Such is the bill of fare, a better could not be.

Tamberlik has gone to Madrid to fulfil an engagement at the Opera Theatre. Why loes not Mr. Mapleson or Mr. Gye give us the benefit of his presence in England? As tenoro robusto he would be invaluable.

Offenbach has produced the new version of his "Orphée aux Enfers," at the Gaitè Theatre in Paris, it is now transformed into a grand spectacular opera. It will have, loubtless, a wonderfully successful career.

The long promised opera by Cimarosa, in four acts, called "Astucie Femminili," has een produced at the Italiens, Paris. Its first representation was attended by a brilliant udience, to whom it gave the greatest delight. We hope to hear it in London.

The "Messiah" will be again performed this day (Ash Wednesday) at the Albert Hall, with the same vocalists as before.

Mr. Field, the courteous gentleman connected with the free list department at Drury Lane Theatre, announces his benefit for Monday, the 23rd inst. The bare mention of he fact of Mr. Field's appeal will we hope be sufficient to cause his friends to give him bumper.

The Editor will be happy to receive in confidence, from authentic sources, materials for compiling he series of "Sketches of Living Actors, &c."

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To conclude with,

ROUGH AND READY.

Mr. and Mrs. Billington.

CRYSTAL PALACE.

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MADAME TUSSAUD'S EXHIBITION.

Baker Street, Portman Square.—Established Thirty Years.

Several Life-size Portrait Models of the most distinguished personages of the day have been recently added. On view, new and most magnificent COURT DRESSES from the first Paris and London houses Portrait Models of M. Thiers, President of the French Republic, the Prince Imperial of the French, the Shah of Persia, Marshal M'Mahon, and the late Charles Dickens Also new portrait models of the Prince of Wales, Sir Roger Tichborne, Dr. Livingstone, Mr. Stanley and the boy Kolulu. A portrait model of His Late Imperial Majesty Napoleon III. Mrs. Cotton now added. Admission, 1s.; children under ten, 6d. Extra Rooms, 6d. Open from 10 a.m. till 10 p.m.

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Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron. Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans.

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COALS.—Best Staffordshire, 34s. 0d. Per Ton; Best Silkstone, 31s. 0d.; Derbyshire, 28s.; Cobbles, 24s.; Best Coke (10 Sacks) 16s. 0d. S. C. HUBBARD 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,172. THURSDAY, Feb. 19, 1874. Price 1d.

THE PERFORMANCE OF SHAKSPERE AND SHERIDAN.

In referring, the other day, to the promised production at the Olympic Theatre of one of Shakspere's comedies—"Much Ado About Nothing," we contrasted that which we supposed to be awaiting us with the recent performance of Sheridan's comedy and of "The Road to Ruin" at the Vaudeville, believing that something of a better kind, as to acting, was in store for the playgoer. Our anticipations have not been fulfilled; for as, in the other instance, only one or two of the characters were efficiently represented. Such has been the rage for modern burlesque, and such the craving for extravagant farce, that our present race of actors have no heart, no ear, no education for Shakspere. Wild exaggeration and mimicry have so taken possession of the actors' souls that they are nothing, if not farcical; unless engaged in break-downs and parodies, they are out of their element. The only theatre that can satisfy a lingering wish to see and hear something of the despised "legitimate" is the Haymarket—the actors of which theatre have not been spoiled, their taste corrupted, and their ears deadened to the poetic. As we have said, we have been as much disappointed with Shakspere at the Olympic as we were with Sheridan at the Vaudeville. This is a reproach to the actor's art. Is it not strange that within the last few years, the departure from amongst us of the representatives of the old and pure school of the drama, should have left such a blank—such a decided void in the dramatic art? But so it is. When the elder Farren, Harley, Meadows, Keeley, Vining, and actors of that stamp were removed, there appeared, as a rule, nothing left to the drama but what might have been transferred with advantage to the music hall. Of course, there are theatres to which this remark connot justly be applied, but with the exception of Drury Lane, the Haymarket notably, Adelphi, Princess's, and the Prince of Wales's theatres—with these exceptions, the entertainments are usually of a character that will tend neither to the advancement of the actor's art, nor to that of his interest. At the Olympic, the exceptions to our faultfinding are Mr. Henry Neville, who gave a graceful and easy version of Benedict, and Mr. Anson, whose Verges was exceedingly well conceived and acted. We are not going to specify any point which might be improved; but if this comedy is to last in the bills, some alteration must be made in the cast, more study exercised, and increased attention given to the text. The unaccountable number of times that "The School for Scandal" was played at the Vaudeville, may in some measure be attributed to the care and attention paid to the matter by the costumier, for when the characters were assembled, there was a picture formed that might be more often imitated—it had the appearance of a group of well-dressed men and women of the period walking from the frame of an old picture: the success achieved was in no way due to the acting—that is, the acting taken as a whole. Of course there were exceptions to this censure, but some of the actors ludicrously misunderstood their parts. We have little hopes, therefore, that the present generation of actors will ever be those who will as a rule resuscitate the higher elements of the drama. The performance at the Olympic justifies our opinion.

Mr. E. A. Sothern is still fulfilling an engagement in America: it is said that he has been interviewed by a member of the press, who was desirous to know if he now plays Dundrary in his "original wig and whiskers;" to this the actor replied—"I am not a superstitious man; but I feel I never play the part so well as when I have the wig and whiskers on, in which I first played the part."

The eighteenth anniversary of the Dramatic, Equestrian, and Musical Sick Fund, with Mr. Oxenford in the chair, was held last evening. We shall refer to it to-morrow.

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As we stated in our last number, THE DRAMATIC, EQUESTRIAN, AND MUSICAL SICK 'UND gave their annual dinner, the evening before last. Mr. John Oxenford, the ramatic critic of *The Times*, occupied the chair: this gentleman has been connected ith *The Times* between thirty and forty years, and besides being a dramatic author of elebrity, is a fine specimen of what a newspaper critic should be; he is a good English nd German scholar. He closed his speech by calling upon Mrs. Stirling, who in an ddress of some length, travelled over a very large area to prove and enforce the claims f decayed and decaying actors and actresses upon the benevolence of the public: the peech was clever and fluent, yet somewhat discursive—her principal point being the ppeal for help from the audience: she thus urges her suit: "And if ever there was a ause to make even woman bold—oh, I like that "ever!" but it is a quotation from ome wretched man—it is the cause with which I am entrusted—the cause of the sick, he poor, the unfortunate, the superannuated of our profession; whether it be for help n the temporary pinches of our not always too kindly calling—though kindly always n the cause of charity; whether it be in the more permanent demands of old age, or hat most onerous of all demands, the demands of death for six feet of earth, a few elm oards, and, when most exacting, a stone with three lines of carving, recording a name date, and, let us hope, a regret. Yes I feel that the strength of my demand is in my ause. "Little shall I grace my cause in speaking for myself," Othello says; but I am ot speaking for myself—I am speaking for the charity. In these days, when nomination speeches are put an end to, and stump speeches—thanks to the general election—re growing stale, it does seem rather cruel upon me, as well as upon you to ask me, to onvert my seat at this festive board into a stump, and myself into the magpie with hich the stump is traditionally associated. You know, chattering is the magpie's trong point—after stealing. I promise you, however, not to out-chatter my allotted en minutes, if you will let me wind up with a little stealing." Much as we admire Irs. Stirling as an actress, much as we also commend her for the interest she takes in he welfare of her brethren, and for the earnestness with which she advocates their laims, we should have preferred to have seen the cause allotted to her to plead, left in the ands of the chairman, or some other friend of the charity: we almost think that the uency of the lady advocate sometimes outran her discretion, and thus her remarks were onsequently rather diminished in force; they would certainly have come more appropriately from a male friend of the institution. As it was, however, Mrs. Sterling ccomplished her task skilfully, and with great ability and earnestness; but we have uch a thorough horror of the coterie of clamouring, "strong-minded women," that anyhing that bears even the remotest resemblance to that class is, to us, exceedingly istasteful. The difference, however, in the case of Mrs. Stirling as compared with her isguided political sisters is, that one pleads in a just and praiseworthy cause, the others n a ridiculous and utterly hopeless one—a cause that every "right-minded"—a word n direct opposition to that of "strong-minded"—and delicately constituted woman, tterly repudiates and denounces. In reference to the claims of the Dramatic Equestrian nd Musical Sick Fund upon the benevolence of the public, we sincerely believe them o be great; for very urgent appeals frequently meet with immediate relief; indeed, we arnestly invite the attention of playgoers and patrons of the dramatic art, generally, to ive what assistance they may have it in their power to afford to this praiseworthy nstitution.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,174. SATURDAY, Feb. 21, 1874. Price 1d.

We have been favoured with the prospectus published by The British Musical and Dramatic Institute—in which we find the names of some of the principal members of the twin-professions as patrons, honorary members, and professional instructors: in the latter class we may specify as a sample of their quality, Dr. Rimbault, for Harmony and Harmonium; Miss Rebecca Isaacs for singing; Mr. Brinley Richards, for pianoforte—a first-rate appointment on the part of the committee—no more able exponent of the instrument could be found; Mr. F. Chatterton, harp, Mr. Carrodus, violin; Mr. Osborne, vocal instruction; Mr. H. Morley, Mr. Regaldi, Mr. Benjamin Wells; Mr. C. Warner, dramatic elocution; Miss Fanny Wright, professional dancing; and Mr. Albert Montgomery, elocution. Mr. C. Herring has been appointed *chef d'orchestre*, Mr. May, costumier, and Mr. Sleigh is the manager and secretary. The object of this well-chosen association of dramatic and musical artists is to give an opportunity to those who intend to make the concert room or the stage their profession, to practise their art in the very best school, before coming regularly before the public; and, as it were, to put the finishing touch (in an artistic sense) to their professional education. Now, this plan appears to us to be most sensible and most practical, and one, we think, that cannot fail to be greatly advantageous to those whose interest it is intended to promote and protect. It is exactly what is wanted, to prevent the often crude attempts made by intending members of the profession to get the ear and attention of the public. We have, as yet, only had time to glance through the rules; but we shall take an early opportunity more fully to recur to the subject. In the meantime, we recommend those to whom this institution must necessarily be advantageous and interesting, to apply to Mr. Sleigh, the courteous manager and secretary, for a copy of the rules; and any further information they may require will be readily supplied. We repeat that the British Musical and Dramatic Institute is the right thing at the right time, and we cordially wish it success.

There has been another performance at the Grand Opera, St. Petersburg: this time in honour of the Emperor of Austria. The "Traviata" was the opera, and the principal part again fell to the lot of Madame Patti: her performance is well known. The whole body of distinguished guests were present. The Czar left the theatre after the first act. The route from the palace to the Opera was brilliantly illuminated, and crowds of admiring spectators saluted the royal cortège as it passed through the streets, brilliant with thousands of lights.

Post-mortem on the Siamese Twins.—The American correspondent of the *Times*, in reference to the Siamese Twins writes:—"The *post-mortem* examination on the Siamese Twins shows that there was no anatomical reason why their separation should cause death. The band contained four membraneous pouches, continuations of the peritoneum. The three pouches were in such a position that cutting this band at the centre would divide them; but such an incision, though dangerous, would not have been necessarily fatal. Various organs of the abdomen lay very close to the pouches, but were not continued into them."

Princess's Theatre.—We may remind our readers that Mr. Wills's new and original play "Mary, Queen o' Scots" will be produced here on Monday next. The author has already given us such good work that a crowded audience may confidently be predicted to welcome the novelty.

Court Theatre.—A new three-act drama was successfully produced at this theatre on Saturday: it is called "The White Pilgrim," and bids fair to become a popular piece.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, the Performances will commence with the Historical Play, entitled

'TWIXT AXE AND CROWN.

Mr. and Mrs. Rousby, Mr. W. Rignold, &c.

To conclude with the Opening of the Grand New Comic Christmas Pantomime, entitled

LITTLE PUSS IN BOOTS;

Or, Harlequin The Ogre and the Miller's Son.

With new and magnificent Scenery, new Dresses, grotesque masks and devices, and magnificent appointments. Principal characters in the opening by Messrs. Calhaem, Fenton, Egan, Clarke, &c. Mesdames Fanny Heath, Everard, Lynd, Villiers, &c. The Armies of Cats, Amazons, Dwarfs, &c., by a host of auxiliaries.

Doors open at Half-past Six o'clock, to commence at Seven. Box-office open daily from Ten till Five.

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The Theatrical Observer;

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No. 16,175. MONDAY, Feb. 23, 1874. Price 1d.

THE TESTIMONIAL TO MR. WEBSTER.—We are now enabled to give the correct cast f "The School for Scandal" on the occasion of the benefit of Mr. B. Webster: it will e seen that there are a few alterations from that originally published, and also a few lditions. Here it is: Sir Peter Teazle, Mr. Phelps; Sir Oliver Surface, Mr. S. Emery; oseph Surface, Mr. Creswick; Charles Surface, Mr. Charles Mathews; Sir Benjamin ackbite, Mr. Buckstone; Crabtree, Mr. Compton; Careless, Mr. H. J. Montague; rip, Mr. J. Clarke; Moses, Mr. J. L. Toole; Snake, Mr. T. Thorne; Rowley, Mr. lorace Wigan; Sir Harry (with the song, "Here's to the Maiden"), Mr. W. Vrighton; Sir Toby, Mr. J. Billington; Servant to Charles Surface, Mr. Lionel Brough; ervant to Joseph Surface, Mr. David James; Servant to Sir Peter Teazle, Mr. ighton; Servant to Lady Sneerwell, Mr. Brittain Wright; Lady Teazle, Miss Helen aucit (who has in the kindest manner consented to undertake the part on this occasion); Irs. Candour, Mrs. Stirling; Lady Sneerwell, Mrs. Alfred Mellon; Maria, Miss Isabel ateman; Lady Teazle's Maid, Miss E. Farren. Guests, by the principal members of ie dramatic profession. After the Comedy Mr. Henry Irving will recite Hood's Poem, The Dream of Eugene Aram." The performances will conclude with a Friendly Demonstration by Members of the Profession and others, when Mrs. Keeley will deliver n Address, written by John Oxenford, Esq., to which Mr. Benjamin Webster will espond. Such a cast as this will ensure a successful result: we point attention to the ther extraordinary and significant fact, that all the footmen are played by popular omic actors; and also that the guests at the table of Charles Surface will be represented y all the principal members of the dramatic profession, not actually engaged in the erformance.

ROYAL COURT THEATRE.—A new and original play, in three acts, has been produced ere, and peculiarly deserves commendation as well as notice. Entitled simply "The Vhite Pilgrim," and with a single scene—"The exterior of Harold's Castle, in Norway" -it is evident that the piece depends upon incident for its attractiveness. But in all espects the play has great value and enriches the dramatic world. Weirdly interest, assic choiceness of language, and poetic thought, as well as a plot of the most exciting naracter are elements usually wanting in so-called modern dramas, although powerfully resent in "The White Pilgrim." Such a play, therefore, deserved picked performers, nd, alas, with the exception of two real actors, the piece actually receives no justice in s representation at the Court Theatre. Miss Litton, however, has earned the warm ratitude of all true playgoers, and rendered her own management of this theatre emorable by the introduction of such a play, although we must confess that it is resented with maimed rites and most imperfect performing merit. That Mr. George Rignold and Mr. Hermann Vezin sustain and increase deserved repute through and by heir thoroughly artistic and impassioned performance of Harold and Ligurd is matter f fact, but even dramatic charity (large-hearted as it is) can hardly pardon or cover uch palpable weakness as is exhibited by the remainder of the cast. Everyone who ares for the English drama should see this piece, however, and thank the fair anageress for the opportunity thus happily afforded of seeing so much vital dramatic xcellence in a London theatre.

MISS HUDSPETH'S benefit takes place at the Adelphi Theatre to-night (Monday), and o-morrow.

THE first day representation of "Philip" will take place on Saturday next at the yceum Theatre.

THE season of the Royal Italian Opera is to commence on Tuesday, March 31st.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, will be produced a New and Original Historical Play, entitled

MARY QUEEN O' SCOTS.

Mr. and Mrs. Rousby, Supported by Messrs. Charles Harcourt, Calhaem, Fenton, &c.; Mesdames Kemp, Lynd, Villiers, &c.

Preceded, at 7.30, by the Comedietta, entitled

A HOUSEHOLD FAIRY.

Miss Henderson and Mr. A. Nelson.

Doors open at Seven o'clock, to commence at Half-past. Box-office open daily from Ten till Five.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,176. TUESDAY, Feb. 24, 1874. Price 1d.

THERE is scarcely any alteration in the programmes of the metropolitan theatres this week: at DRURY LANE, the last six nights of "Amy Robsart" are announced, previously to the production of the new play, called "Elizabeth; or, the Exiles of Siberia." At COVENT GARDEN, the last week of the management has arrived, when preparations will commence for the approaching Italian opera season on the 31st of March. "Rip Van Winkle" and the pantomime will be played throughout the week. At the HAYMARKET the same pieces that have had a place in the bills for so long a time are played nightly to crowded audiences. The director of the fortunes of the PRINCESS'S produced Mr. Wills's new play last night. The manager of the ADELPHI, with "Peep o' Day" and "Rough and Ready," is enjoying the benefit of the popularity of those two dramas. At the OPERA COMIQUE we found, on Saturday night, a crowded and enthusiastic audience. The OLYMPIC is filling a gap with "Much Ado About Nothing;" Mr. Tom Taylor's play being in preparation.

STRAND THEATRE.—Although we are not the advocates of retrogression, we cannot help contrasting modern burlesque with that of the Planchéian era, when wit was accompanied by sense and humour by reason: in those days, burlesques were as pleasant to read as they were to see acted. Yet as the modern burlesque writer works to suit the taste of his audience, he is amply rewarded when he finds his productions received by that audience with satisfaction and sometimes with admiration and delight. These remarks are suggested by the production of a new burlesque at the Strand, written by Mr. Farnie, called "Eldorado;" it is taken from a French farce ("La Cagnotte,") which M. Ravel reproduced some time ago, at the St. James's. The fun of the burlesque is well maintained: the performance was quite up to the merits of the piece, which the audience seemed to approve of hugely: Mr. Terry, Mr. Marius, Mr. St. Maur, Miss Sallie Turner, Miss Nellie Bromley, Miss Venn, and Miss Maria Jones held the principal parts. The burlesque will, be as successful as most of its predecessors.

MADAME ADELINA PATTI has accepted a short engagement at Vienna, at the Theatre un der Wien, to commence on March 4. At the special desire of the Emperor Francis Joseph, Madame Patti has remained at St. Petersburg to sing at the gala performances arranged in honour of the illustrious guest of the Imperial Court.

MRS. JOHN WOOD takes her farewell benefit at the Queen's Theatre on Friday next; she will have the services of Mr. Lionel Brough and Mr. Cox.

WE find our opinion upon the performance of "Much Ado About Nothing," at the Olympic, thus participated in by the critic of the *Globe*; he writes:—"It is needless to say that such parts as Beatrice and Benedick call for the utmost refinement and grace of acting. Without these qualities the war of words in which they are so often engaged becomes a mere wrangle, ending in a common reconciliation. At the Olympic Theatre Miss Fowler and Mr. H. Neville have charge of these two important characters, and the cast receives support of a humorous kind from the acting of Mr. Anson."

MR. SIMS REEVES has been suffering from an attack of suppressed gout; he is now recovering from this tedious and painful malady.

WE shall give our opinion to-morrow of the new play, produced at the Princess's, "Mary Queen o' Scots." In the meantime it may be as well to mention that the manager has changed the hour of commencement—the doors are now opened at seven, and the farce, which precedes the play, commences at half-past.

MR. PAUL MERITT'S drama of "Rough and Ready" will be produced at the Surrey Theatre, on Saturday next.

MR. SHIRLEY BROOKS died yesterday morning. He has been the editor of *Punch* since Mr. Mark Lemen's death.

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Sole Manager, Mr. JAMES GUIVER.

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Amy Robsart, Miss Wallis; Queen Elizabeth, Miss E. Stuart; Leicester, Mr. Henry Sinclair; Varney Mr. J. Ryder; Flibbertigibbet, Miss Kate Vaughan.

After which, will be performed the Drury Lane Grand Comic Christmas Annual, written by E. L. Blanchard, entitled

JACK IN THE BOX;

Or, Harlequin Little Tom Tucker, and the Three Wise Men of Gothom.

Characters in the Opening—Kate Vaughan, Susan Vaughan, Violet Cameron, Amalia, Sylvia Hodson, Alma Murray, Florence D'Arcy, Russell, Temple, Miller, Beaumont, Lizzie Grosvenor, C. Jecks, Fitzjames, Hamilton, C. Saunders, and H. Coveney. Premieres Danseuses, Mdlles. Gedda & Travaillé. Messrs. Brittain Wright, Naylor, Douglas, Lickfold, Cullen, Hogan, Frome, and Fred Evans. Harlequinade by a Double Company.

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No. 16,177. WEDNESDAY, Feb. 25, 1874. Price 1d.

PRINCESS'S.—MR. WILLS'S NEW PLAY.

Mr. W. G. Wills has produced another admirable play; this time at the Princess's. In an apology in the programme, the author states that in all important points he has followed history, and especially so in the characters of the chief persons. Of course, in some respects, historical facts are subject to an author's interpretation of them, and this will account for the love-making on the part of the Queen to the stern old Calvinist leader, John Knox, whose rugged nature and hardness of character is represented by Mr. Wills to be subdued and softened by the blandishments of the fickle Queen. We are not aware that this, one of the principal incidents in the play, is supported by historical fact. "Mary Queen o' Scots," as now produced, is undoubtedly a work of high poetic merit: its language is well chosen—its figures telling and apt; and its dramatic construction exceedingly clever. Some of the dialogue, if spoken with a reverence for poetic feeling would come home to the heart of an audience: we allude especially to the early scenes in which Chastelard so fervently pleads his suit with the vascillating Queen, and when she utters words of comfort to the humble suitor at her feet: he eloquently tells her that she has "oped the dungeon of his heart, and let the sunshine in." We have not space here to quote; but had we that space, we could prove that there are many instances of real genius, of fervid eloquence, displayed in the composition of this play. The whole of the second act is exceedingly effective and highly dramatic—for example, the Queen's entry into Scotland when opposed by the implacable old Calvinist; in the midst of the people, she commands him—"Stand back there; and let the Queen of Scotland pass!" Had this passage been delivered with the requisite force, the effect would have been marvellous—the whole dialogue leading up to it, being of a very telling character. The third act is, perhaps, the weakest, though some very strong writing may be found in Knox's denunciations of the Queen, and in her confessions of love for Chastelard: it is in this act that the vanity-stricken, weak-minded Queen holds out temptation to the old Reformer to be added to the numerous list of her favoured admirers; it is here that the queen seizes the hand of her stern foe and kisses it; it is here also that Mr. Wills's adherence to historic fact may be a little questioned. To sum up the merits of the play, we have no hesitation in stating that it is a work of high pretension, carried successfully out by the possessor of genuine poetic feeling and of almost unlimited command of language; its imagery is fanciful and original, its sentiment, in the love-scenes, profound and truthful, and itsconstruction dramatic and effective. With our criticism of the play, however, the expression of our entire satisfaction must be allowed to rest: the acting was not equal to its merits: in Mrs. Rousby, the heroine found a beautiful woman, whose intelligence fully justified her assumption, but whose physique and power of dramatic expression and colouring were not equivalent to the poet's creation: the tender portion of the text came home to her audience, but where the more passionate appeals were made there was an evident shortcoming. Mr. Rousby gave a rugged idea of the attributes of the fanatic, John Knox, and in some of the scenes became forcible; but we should have preferred that the character had been stripped of the Scottish dialect: it impaired the effect of the more impressive scenes, and caused a doubt in the audience whether or not some of the speches were intended to create a laugh. This was not the actor's fault. Mr. Rousby showed considerable tact in his treatment of the character throughout. We shall hereafter enter more fully into the acting. The house was brilliantly attended—every part of it being crowded by a well-pleased and approving audience. Some of the scenery was really picturesque—that in the second act, notably so.

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No. 16,17 . THURSDAY, Feb. 26, 1874. Price 1d.

OPERA COMIQUE.

Mr. Charles Morton's opera bouffe company, under the direction of Miss Emily Soldene, is still drawing crowded houses with H. B. Farnie's clever adaptation of "La Fille de Madame Angot." Although many people may sneer at the taste of John Bull, yet it must be confessed that he likes everything that is good. Let him but understand that there is really a good opera or play to be seen at any theatre, well acted and placed upon the stage in a manner suited to our fast young notions, and he will immediately patronize it, and enable the manager to reap a golden harvest. Everything that human ingenuity can devise to make Lecocq's charming opera a success has been accomplished —good scenery, magnificent dresses, every part well cast, a splendid orchestra, and the *mise-en-scene* perfect. The fair directress appears as the stately Madame Lange, and by her acting and singing signally proves herself to be one of the best opera-bouffe actresses of the day. Miss Patty Laverne having been obliged to leave, in order to fulfil her provincial engagement, the part of Clairette is now entrusted to Miss Emily Muir, who plays it charmingly, but we miss the "Lavernian" fire in the quarrelling duet. There is no change in the cast of the other characters: Mr. E. D. Beverly is still the fascinating Ange Pitou, M. Felix Bury the unfortunate Pomponnet, Mr. Richard Temple, the amorous chief of police, Larivandiere, Mr. Lewins, the indefatigable detective Louchard, and Miss Clara Vesey, the bewitching confederate Herselie. We must not omit to mention the eccentric bye-play of Amazanthe and Javotte (Mrs. Leigh and Miss Ewell) in their endeavours to secure Trenitz (Mr. J. G. Taylor) as a partner for a "Tournez," in the Ball-room scene. We have heard it rumoured that Mr. Charles Morton's term expires at Easter; should this unfortunately be the case, we must advise our friends to lose no time in witnessing this charming opera.

Mr. E. Marshall and Mr. J. B. Rae (late of the Philharmonic and Opera Comique) are now *starring* at the various London Halls with the new entertainment, entitled "The Spirit of the Age," written by W. F. Vandervell, in which they represent ten different characters. Mr. E. Marshall, as the stately Madame Lange, and Mr. J. B. Rae, as the *too* loving Clairette, keep the audience in a roar of laughter, by their eccentricities in the celebrated quarrelling duet. The entertainment is a great success.

The ruinous sums paid by the Italian opera managers to prime donne has induced Mr. Mapleson to search for talent abroad, which will not be the means of taking all his profit. In reference to this subject *The Figaro* says:—"Madlle Lodi" has been secured by Mr. Mapleson for five years at £60 a night—a very moderate sum for a first-rate star. Her parts in Italy have been in "Lucia," "Puritani," "Sonnambula," "Balsamo," "Esmeralda," "Dinorah," "Matilda di Shabron," "Fra Diavolo," "Martha," "Linda," and "Don Pasquale," and it would seem, therefore, that she is intended to supersede Madame Nilsson in light *roles*. The lady is but twenty-one, and therefore has, if she be worthy of it, a brilliant artistic life before her. Altogether, the Drury Lane scheme promises well; and if the various artistes be half as good as they are painted, a very successful season is open to the directors of Her Majesty's Opera.

Miss Lennox Grey has been engaged at the Theatre Royal, Liverpool, to sustain in "La Fille de Madame Angot" the part of Mdlle. Lange—originally played by Mdlle. Desclauzes.

"Formosa," with new scenery and dresses, is in active preparation at the Grecian Theatre.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,179. FRIDAY, Feb. 27, 1874. Price 1d.

Covent Garden Theatre.—When "Rip Van Winkle" was announced for performance at this theatre, it was generally thought to be a bold step on the part of the management, as no actor has had the temerity to appear in the part in London, since the American actor Jefferson created so great an impression. It has been the fate, however, of Mr. C. Rice to have successfully followed the excellent comedian who on his appearance at the Adelphi, achieved so great a success years ago. A clever critic gives his opinion on the merits of Mr. Rice, in comparison with those of Mr. Jefferson, and we here reproduce that opinion; he says:—"He has selected the part of Rip Van Winkle in a new version of that story. Daring indeed after Jefferson's splendid impersonation; but a great success has proved how fully warranted Mr. C. Rice was in putting comparison to the test. The conceptions of the two actors, if not widely different, for they are naturally held strictly down to a certain line by the author's own view of the character, yet diverge considerably when possible, and Mr. C. Rice may claim, therefore, thorough originality. His geniality and his pathos are remarkable, and in those points he even transcends Jefferson, while his strong sense of humour is quite on a par with that of the American actor." He is clearly an artist of very exceptional qualities, and, indeed, of genius; he has been so recognised by all the London critics, and he will do well next Christmas to appear in a short and effective piece prior to the pantomime, and thus supersede the singing trifle which rather annoys than pleases, with a sterling attraction, which we venture to predict will draw an audience for itself.

A correspondent writes:—"The notice of the death of poor Shirley Brooks published in your number for Tuesday last, induces me to send you one of his last utterances; he said 'In the race for popularity it is a much easier thing to offend than to defend. As I grow older, I become less offensive and more defensive.'" We readily insert the above, and hope again to hear from our correspondent.

The London Madrigalians.—We attended a concert, last night, given by this society, which is instituted by Mr. Mortem Smith. A report of it will be given in our Number for to-morrow.

The Comus Dramatic Club will give a performance on Saturday next at St. George's Theatre, Langham Place, under the patronage of the Lord Mayor, M.P., and the Lady Mayoress, in aid of the Bengal Famine Fund. The programme includes "The Steeplechase," Mr. Watts Phillips's comedy "Paul's Return," and the farce "Make Your Wills."

The Dog of Montargis.—The French stage furnishes us with this anecdote in regard to "Le Chien de Montargis," the piece known in this country as "The Forest of Bondy." The *bouledogue* who played the part of the canine hero took it into his head to absent himself from the theatre, and without his assistance it was, of course, impossible for the play to proceed satisfactorily. Indeed, "Hamlet" with the Prince of Denmark left out was nothing to "Le Chien de Montargis" without the *bouledogue*. In this emergency a stray cur was picked up in the streets, and brought on to the stage only to be saluted with furious shouts of disapprobation and demands for *le bouledogue*. To quiet this stormy scene the principal performer appeared before the curtain and made the following speech:—"Ladies and Gentlemen, our comrade the *bouledogue* being seriously indisposed, Monsieur," here he took the dog by the paw, "who has kindly consented to perform the part, requests your indulgence." And the play was allowed to proceed without further interruption.

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THE LONDON MADRIGALIANS.—Under this title, Mr. Montem Smith has formed a choir of ten voices, (ladies and gentlemen), with the object of reviving the performance of the different styles of part-songs—principally the Old Madrigals of Morley, Dowland, Benet, and others, now nearly lost sight of. On Wednesday evening, this clever little band of vocalists gave an entertainment in the theatre of the Birkbeck Institute, and proved themselves fully competent to undertake the most difficult part music. Mr. Montem Smith began by introducing his choir, and then delivered a short but interesting lecture on madrigals in general, giving his reasons for dividing the programme into sections, thus :—Old Madrigals, Modern Part-songs, Dramatic Part-songs, and Foreign Madrigals. So well were all the pieces rendered that it is an extremely difficult task to select the best performances; but those that pleased us most were, "Ripe Strawberries" (Hatton), "Five times by the taper's light" (Storace, with a capital second part composed by Mr. Montem Smith), "List to the Merry Bridal Bells," "When All Alone," "Fine Knacks for Ladies" (Dowland), "The Village Choristers," and "Take thy Banner." Throughout the whole programme there was not one composition indifferently rendered; indeed, we have never heard part-music performed with more precision and effect. Although it is obvious that all "the Madrigalians" are qualified musicians and vocalists, great praise is due to Mr. Montem Smith for the careful manner in which he has trained and instructed his choir, and we congratulate him on the success he has achieved in his praiseworthy efforts to revive a taste for the performance of the ancient madrigals, a class of music lately much neglected.

HAYMARKET THEATRE.—The last fourteen nights of Gilbert's comedy "Charity" are announced: the place of this comedy will be occupied by a new one, from the pen of Mr. George Godfrey; it is called "Queen Mab."

OLYMPIC THEATRE.—Though it is vain to deny that many parts in "Much Ado About Nothing" are badly filled, yet there is some comfort to be derived from managers attempting the production of Shakespeare's plays. As regards the management here, all has been well-done—picturesque grouping, bright and suitable scenic accessories, as well as individual manliness and good acting can be gratefully acknowledged—as Mr. Neville combines them all as manager and true *artiste*.

OPERA COMIQUE.—A variety of entertainments will be given at this theatre on Wednesday next, for the benefit of Mr. S. Hayes: some of the stars from the Gaiety will lend Mr. Hayes their assistance—among the number, Messrs. Toole, Brough, Soutar, Taylor, Miss E. Farren, and Miss Loseby; Miss Soldene and Miss Muir in the balcony scene of "Geneviève." "First Night" and "The Pretty Horsebreaker" are amongst the entertainments.

CRYSTAL PALACE.—A series of Shakespearian performances will place here during next month, the first being fixed for Tuesday next, when "Macbeth" will be produced with every regard to scenic and musical effect. The title *role* will be entrusted to the able hands of Mr. Creswick, supported by Mr. Ryder, Miss Huddart, Mrs. Charles Viner, &c.

SANGER'S AMPHITHEATRE.—On Friday and Saturday, the 13th and 14th of March special attractions will be forthcoming here to celebrate the benefit of the proprietors, whose liberality as caterers has been attested in a pantomime, which, for magnificence, will bear comparison with any seen during the recent holiday season. A crowded house is the rule here, and we may with safety predict that the 13th and 14th will bring with them no exception.

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Produced on the same scale of completeness that always characterises Pantomimes at this establishment. New Music, Scenery, and Dresses. The Pantomime written, invented, and produced by Mr. Charles Rice. Clowns, Mr. W. Walton and Mr. James Doughty. Harlequin, Mr. Hemmings. Pantaloon, Mr. Paulo. Columbine, Miss May.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,181. MONDAY, March 2, 1874. Price 1d.

Drury Lane season came to a close on Saturday: the lessee has decided upon taking his new play—"Elizabeth; or, the Exiles of Siberia"—to other quarters. On Saturday next, Mr. Chatterton will open the Adelphi Theatre, when the romantic and spectacular drama to which we have alluded will be brought before the audience for the first time. The play illustrates Russian incidents, and it is stated that it has been "got up" in honour of the Duke of Edinburgh's marriage. We believe the principal character will be played by Miss Wallis, late of Drury Lane. Covent Garden also closes its doors, the pantomime and Rip Van Winkle, having been played for the last time on Saturday.

Adelphi Theatre.—The season at this theatre terminated on Saturday evening. "Peep o' Day" and the new drama, "Rough and Ready," brought it to a close. Mr. and Mrs. Billington have transfered their services to the manager (Mr. W. Holland) of the Surrey Theatre. The drama will be followed by the pantomime, and as the characters have all been re-dressed and the scenery and appointments refreshed, a good entertainment in the presence of a crowded audience may be anticipated.

Crystal Palace.—The first of a series of Shaksperian revivals will be given to-morrow. Mr. Creswick will inaugurate the series by his performance of Macbeth; Mr. Ryder will be the Macduff; Mr. Rayner, Banquo; Mrs. Viner Lady Macbeth; and Madame Fanny Huddart, Hecate. The music will, doubtless, be an attractive feature.

Standard Theatre.—Mr. Edmund Falconer, in consequence of the close of the season at the Adelphi, will appear at the Standard, on Saturday next, in the drama of "Eileen Oge."

Gaiety Theatre.—Taking advantage of the popular taste for "The School for Scandal," the manager of this theatre will, on Saturday next, produce it; he has brought a strong company together, and everything will be done to secure its popularity. The characters are thus disposed:—Sir Peter Teazle, Mr. Phelps; Lady Teazle, Miss Ada Cavendish; Joseph Surface, Mr. Hermann Vezin; Charles Surface, Mr. Charles Wyndham; Moses, Mr. Toole; Sir Benjamin Backbite, Mr. Lionel Brough; Crabtree, Mr. J. G. Taylor; Sir Oliver Surface, Mr. Maclean; Careless, Mr. C. Neville; Snake, Mr. Butler; Rowley, Mr. Soutar; Trip, Mr. Perrini; Lady Sneerwell, Miss Farren; Mrs. Candour, Mrs. Leigh; Sir Harry, Mr. Beverley.

Miss Braddon has written another drama; it is called "The Missing Witness." The piece will be produced at a Liverpool theatre—the Alexandra, at Easter, we believe. Why not in London?

A letter has been received by the "Webster Testimonial" committee from Mr. Charles Mathews, written in his usual flippant and egotistical style, in which he appears to set the vote of thanks passed to Mr. Knowles for his co-operation, altogether aside. As this letter, in our opinion, is in very bad taste, we shall give our readers the opportunity either to agree with or dissent from our view of the question, by inserting it in our Number for to-morrow: we have no room for it to-day.

Dramatic Equestrian and Musical Sick Fund.—At a committee meeting held Feb. 27th, Mrs. Stirling attended, and, with evident pleasure, presented the donation of fifty pounds, which she had received from an anonymous friend, in compliment to the energetic and telling speech delivered by her, on behalf of the fund, at the anniversary on the 18th of February. [We hope other friends of the drama may be induced to follow the example of Mrs. Stirling's admirer; the charity is a very deserving one, and in great need of encouragement and support.—Editor.]

Olympic Theatre.—Dennery and Cormon's drama, "Les deux Orphelines," translated into English, will shortly be produced by Mr. Henry Neville, at the Olympic.

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No. 16,182. TUESDAY, March 3, 1874. Price 1d.

The Complimentary Benefit to Mr. Webster.—We promised yesterday to print letter sent by Mr. C. Mathews to the committee, on this subject: "Gentlemen,—I was, f course, much gratified by the vote of thanks offered to my friend Knowles for his enerous kindness in allowing me to play for the Webster benefit, and I admit it was very miable in him to have done so; but as it was at my persuasion that he consented, and s I have to travel from Manchester on Sunday to play on Monday morning at Drury-ane, and back again on Monday evening to rehearse and play at Manchester on Tuesday, nd have, moreover, to remain there over the following Sunday in order to play an extra ight in lieu of the one relinquished by Mr. Knowles, I have thought it but just to offer nyself a vote of thanks also, and I am sure you will be pleased to hear that I have ccepted it. Virtue is its own reward no doubt, but as one so seldom *is* virtuous, one ikes to have the credit of it. I am, Gentlemen, your faithful servant, C. J. Mathews." The letter and its spirit require no comment. The flippant attempt to be comic is quite bscured by the sneer at virtue in the last sentence. The letter altogether is in the most uestionable taste, and we think Mr. Mathews' professional brethren, as well as the ublic, will agree with us in so characterising it.

The Funeral of the late Mr. Shirley Brookes took place on Saturday, at Kensal Green Cemetery, in the presence of a large concourse of personal and literary friends. Amongst them were: Sir Henry Thompson, Dr. Russell, Mr. Charles Dickens, Mr. Blanchard Jerrold, Mr. Tom Hood, Mr. G. A. Sala, Mr. Tom Taylor, Mr. F. Burnand, Mr. Hepworth Dixon, Mr. Wilkie Collins, Mr. Edmund Yates, Mr. Brinley Richards, Mr. Leopold Lewis, Mr. C. L. Gruneisen, Mr. Crawford Wilson, Mr. Rumsey Foster, Mr. Edward Murray, Mr. Legge, Mr. Arthur Sullivan, Mr. F. Ledger, Mr. John Maxwell, Mr. J. Leach, Mr. J. O' Neill, Mr. G. A. J. Powell, Mr. E. Williams, &c. The coffin was borne from the residence of the deceased gentleman, by an open car, followed by four mourning coaches—the chief mourners being the two sons of Mr. Brookes. The inscription on the coffin was simple—"Shirley Brookes, born the 29th April, 1815; died 23rd Febuary, 1874." The sons of the deceased, at the conclusion of the Ceremony, placed chaplets of spring-flowers in the grave. The remains of Shirley Brookes were left to rest very near to those of Thackeray, Leach, and other men of eminence. There was a very large attendance of the general public, who manifested great interest in the mournful ceremony.

The police of the A, B, and C divisions announce a grand vocal and instrumental concert at St. James's Hall on the 27th of March next, in aid of the funds of the Metropolitan and City Police Orphanage, assistance for which is urgently required to enable the board of managers to complete the purchase of larger premises at Twickenham. The concert is patronised by the Marchioness of Bath, Baroness Burdett-Coutts, Mr. George Moore, Mrs. Henderson, Mrs. Harris, Mrs. Labalmondière, Mrs. Pearson, and other ladies, and is given with the express permission of Colonel Henderson. The vocalists are Miss Wynne, Madame Wells, Miss Enriquez; Mr. Rigby, Mr. Graham, Mr. Lawler, and Mr. Winn. The solo instrumentalists comprise the names of Mr. Henry Nicholson (flute), Miss Lilly Mott, Mr. Edwin M. Lott, and Mr. W. Henry Thomas (pianoforte).

We are requested to state that as his Royal Highnesss the Duke of Edinburgh will arrive in England on the 7th inst, the second concert of the Royal Albert Hall Amateur Orchestral Society, of which his Royal Highness is the president, which was announced to take place on the evening of that day, has been postponed until Saturday, the 14th March.

A report of the performance for Mr. Webster's benefit will be given to-morrow.

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No. 16,183. WEDNESDAY, March 4, 1874. Price 1d.

MR. WEBSTER'S BENEFIT.

THE complimentary benefit to Mr. B. Webster, on his retirement from theatrical "management," took place on Monday, at Drury Lane Theatre. The audience was large and brilliant, including most of the members of the dramatic profession and patrons of the drama. Many were turned from the doors, unable to obtain admission. The "School for Scandal" was the performance; and as this benefit will doubtless become quite a curiosity in the annals of dramatic history, we print the cast in its entirety, even down to the guests who assembled at the table of Charles Surface: Sir Peter Teazle, Mr. Phelps; Sir Oliver Surface, Mr. S. Emery; Joseph Surface, Mr. Creswick; Charles Surface, Mr. Mathews; Sir Benjamin Backbite, Mr. Buckstone; Crabtree, Mr. Compton; Careless, Mr. H. J. Montague; Trip, Mr. J. Clarke; Moses, Mr. J. L. Toole; Snake, Mr. T. Thorne; Rowley, Mr. H. Wigan; Sir Harry, (with the Song, "Here's to the Maiden") Mr. W. Wrighton; Sir Toby, Mr. J. Billington; Servant to Sir Charles Surface, Mr. L. Brough; Servant to Joseph Surface, Mr. D. James; Servant to Sir Peter Teazle, Mr. Righton; Servant to Lady Sneerwell, Mr. B. Wright; Lady Teazle, Miss H. Faucit; Mrs. Candour, Mrs. Stirling; Lady Sneerwell, Mrs. A. Mellon; Maria, Miss I. Bateman; Lady Teazle's Maid, Miss E. Farren. Guests by Messrs. Butler, Arthur Cecil, H. Cox, J. A. Cave, H. Carter, D' Auban, G. Elliott, W. H. Elburne, Augustus Glover, C. Harcourt, Maclean, Marius, F. Roland, H. St. Maur, C. H. Stephenson, R. Soutar, J. G. Taylor, E. Terry, H. Vaughan. Of course, the cast included the names of nearly every actor and actress of any note; but although this was the case, we cannot pretend to say that every actor was suited to the character allotted to him—some notably not so. For instance, Trip might have found a better representative than Mr. J. Clarke—a really clever actor in his own field of operations; and the Snake of Mr. T. Thorne was as wide of the character as can be imagined. We merely allude to this fact to state, that having all the dramatic material at hand, it would have been desirable to have made the performance, without reference to names, as complete as possible. Of course, at the best, the old playgoer will regretfully remember the time when the "School for Scandal" was one of the elegancies of the British drama, when Farren was Sir Peter, Young the Joseph, and Kemble the Charles Surface; when Jones was Sir Benjamin, Dowton, Sir Oliver, and Blanchard the Crabtree: when Mrs. Glover was the Mrs. Candour, and Mrs. Clifford, Lady Sneerwell; but in this case "bygones *must* be bygones," and we may be properly thankful for "small mercies." Some of these characters are, however, as well represented now as formerly; Mr. Buckstone and Mr. Compton, for instance, render the uncle and nephew most amusing—highly comic indeed; better representatives could not well be found. Yet we must come to the conclusion that, popular as the names included in the cast of Monday must be admitted to be, the performance, as a whole, might have been improved. Mr. Irving recited the poem of "Eugene Aram" with great effect. This was followed by a demonstration, in which the stage was crowded with *artistes*. Mr. Webster was led forward by Mr. Chatterton, and after a warm greeting, Mrs. Keeley, (escorted by Mr. Oxenford), delivered some valedictory lines, written by him. A feeling response by Mr. Webster brought the proceedings to a close.

WE are requested to state that a portrait-model of the late Dr. Livingstone, the distinguished African traveller, taken just before he set out on his last exploration in Central Africa, is now on view at Madame Tussaud's Exhibition.

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HOLLOWAY'S PILLS AND OINTMENT.—There existed for many years a great and unfair prejudice against these remedies, but such has been their success in expelling external impurities and healing bodies scarred with sores, that their worst opponents have now become their warmest supporters. At the present time no difference of opinion exists with reference to the purifying and healing powers of these world renowned medicaments, which gradually cure disease, remove disfigurements, over which medical skill exercised little control. Holloway's remedies may be used by either sex. No person possessed of a rational mind and cool judgment can withstand the evidence from various independent sources of the curative properties exercised by these two medicaments over bodily faults, defects, and blemishes.

COALS.—Best Staffordshire, 32s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 27s.; Cobbles, 23s.; Best Coke (10 Sacks) 15s. 0d. S. C. HUBBARD 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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The Theatrical Observer;

and MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,184. THURSDAY, March 5, 1874. Price 1d.

PRINCESS'S THEATRE.—"MARY QUEEN O' SCOTS."

The opinions we expressed on Mr. Wills's new play, and its performance, have been onfirmed by the whole body of the weekly press. That the play, as a whole, deserves o take rank amongst the best dramatic works of our time, we have no hesitation in tating—the great command and choice of language displayed by its author is one of its emarkable features. But Mr. Wills has proved that he possesses the power to build up a ramatic structure, perfect in nearly all its detail, and especially noticeable for its armony in all the most important points of dramatic construction. Good, plain, Saxon nglish is employed to convey original and refined thought—its imagery is really poetic nd free from the gaudy glitter of some of our modern writers, who by courtesy, and by ourtesy alone, are called poets. Some of those who occupy high places might study in Mr. Wills's refined, yet manly and outspoken school. No wretched or wild conceits—o striving to be peculiar, or common-place quaintnesses tortured into attempted riginality, are to be found in "Mary Stuart." The language given to the various haracters is an evidence of good, strong sense—each figure or embellishment being mployed, not to dazzle or entrap the senses, but to make the intention of the character rawn apparent and clear. We promised to return to the subject; more especially in eference to the acting. We expressed our opinion honestly, and we hope not harshly r discourteously, in reference to Mr. and Mrs. Rousby's treatment of the two principal haracters, in neither of which was sufficient force developed. There were many good oints observable in the portraiture presented by each—the shortcoming in the lady rose almost wholly from delicacy of physique; she lacked the power to express and ourtray the strong parts of Mary Stuart's character; in the gentler feelings of the Queen, and in manner and appearance Mrs. Rousby must be regarded as quite uccessful; so, also, in many points of the rugged and often abusive character, John Knox, her husband gave an idea of artistic treatment, yet throughout his erformance while something was wanted, an artificiality of manner perraded the whole; Mr. Rousby, however, evidently understood the character, and manifested in it great intelgence. Mr. Harcourt, however, was sadly deficient in almost all respects; but especially o in poetic fervour and grace of delivery; some of the best thoughts in the piece are iven to this character to utter, and doubtless some which gave the author in their reation the greatest pleasure; but they failed altogether to make any impression, from he utter want of poetic feeling in the actor. Rizzio, in this portion of the life of the anity-stricken queen, has an unimportant part to play; the Lord James Murray in nore competent custody would have made some of the scenes in which he appeared onsiderably more effective. Mr. Calhaem was a very fair Provast. The whole of the econd act was admirable—alike in dramatic interest and scenic effect: the grouping as vell as the painting being simply perfect. In short the author and manager had done heir work to admiration: the actors, alone were deficient. Let us, nevertheless, advise he playgoing public not to omit this opportunity of witnessing a play that cannot ail to elicit their sympathies—a play full of the beauties that marked the productions f the older school of dramatic authors. In fact, there is no excuse for any lover of he drama neglecting so interesting an opportunity of gratifying his taste. We have een informed that the chief drawback of the play is about to be removed—one of the rincipal parts will shortly be in more efficient hands.

Orchestral Testimonial.—Mr. G. H. Bettjeman, at the close of the Covent Garden eason on Saturday last, received from the members of the orchestra, a costly estimonial.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,185. FRIDAY, March 6, 1874. Price 1d.

THE JEOPARDY OF OUR PUBLIC BUILDINGS.

The recent destruction of the Pantechnicon suggests to us the jeopardy in which our theatres and other public buildings stand. The Metropolitan Fire Brigade has proved itself to be of but little protection; in fact, almost a broken reed in cases of large conflagrations. The enormous sum paid for its maintenance is more than ample to secure efficiency; but the fact is too plain to be denied that the Brigade under Capt. Shaw, is next to a lamentable nonentity—in those cases, especially, to which we have alluded. The *Weekly Times*, in a very sensible article, recommends the encouragement of Volunteer Fire Brigades; and in doing this, strongly condemns the conduct of Capt. Shaw, on the occasion of the fire at the Pantechnicon: the writer refers to the "scant courtesy shown by their officers to the Volunteers." We could scarcely have supposed that a man having the public responsibility that appertains to the office of the Chief of the London Fire Brigade could be so insane as to impede the efforts of the Volunteers under such circumstances; but of this Capt. Shaw is openly accused: he objects, it appears, to the decoration of a helmet, or an epaulet, or some such bosh; and he refuses to let the South Metropolitan (or Brixton) Volunteers go to work because their helmets are either too bright or in some way not quite to his liking. If this be true, and we believe there is no reason to doubt it, why then the members of the Metropolitan Board of Works are *bound* to institute an immediate inquiry into such conduct. Again, we learn that the members of the Volunteer Brigade to which we have alluded, were prevented from using their steam-engine, one of more power than any that belong to the professional brigade, from some such petty nonsense as that to which we have referred. Now, this brigade is wholly composed of gentlemen who are willing to sacrifice, not only their time but their means, to benefit the ratepayers of London and its suburbs: the Captain (C. Attwater, Esq.) bought the engine that took the first prize at the Vienna Exhibition, and paid nearly a thousand pounds for it, wholly out of his own pocket; and is it not monstrous that this engine, solely from the bigotry and folly we have pointed out, should have been ignored or even under-rated? for says the *Weekly Times*, this steam fire-engine was "kept inactive for upwards of an hour during the most critical part of the fire, simply because the members happened to be wearing helmets similar to the regular brigade!" It would seem to us to follow that had there been a proper co-operation on the part of metropolitan men and those of the Brixton Brigade, the great calamity that befel the Pantechnicon might have been in great part averted. Surely, something will now be done to prevent such benighted ignorance, such petty tyranny, such expensive folly, being again exercised. The Metropolitan Brigade is inefficient—it has proved itself to be so; and if an effective body of trained gentlemen—gentlemen who have undergone a strict drill—gentlemen with strong hands and determined hearts—come forward to render that inefficiency the less apparent, it is the height of folly—the height of mischief—to prevent them on account of some little objection to the colour of their helmets! In the name, then, of the proprietors of theatres and other public buildings, we direct the attention of the Metropolitan Board of Works to this subject: the large amount contributed by them to the support of the regular brigade should at once ensure them a hearing, and steps should be immediately taken, not only to prevent so gross a violation of duty and waste of public property in future, but also to make some reparation to Capt. Attwater and the independent body of gentlemen who so energetically act with him. With less than this the ratepayers should not be satisfied.

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Messrs. Teesdale, Everill, Rogers, Braid, W. Gordon; Mesdames Chippendale, E. Fitzwilliam, Henri, H. Massey, &c.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,186. SATURDAY, March 7, 1874. Price 1d.

Royal Italian Opera.—Mr. Gye has announced that his theatre will open on the 31st of this month: in an introductory address, he congratulates his patrons upon his having secured talent of so high an order as that which occupies places in his programme. "It will be seen," he says, "that each opera will be represented in as perfect a manner as the resources of Europe will allow." In proof of this he says that Madame Adelina Patti, who has been enjoying a series of uninterrupted triumphs in Moscow and St. Petersburg, has been re-engaged; that Madame Albani, who has been the recipient of several "splendid tokens of Imperial favour," has also been secured; that Madlle. Marimon will make her first appearance at his theatre; and that Madame Vilda, who sang for a few nights at the Royal Italian, and who has since become the chief prima donna at Vienna, is again a member of the company. A very long list follows—enumerating the leading artistes who are to interpret an almost interminable number of operas of every grade "from grave to gay, from lively to severe." Our limited space will not permit us to do more than specify a few of the more prominent members of the vocal company; amongst them are to be found, Pauline Lucca, Smeroschi, Scalchi, D'Angeri, Nicholini, Bolis, Graziani, Faure, Cotogni, and Ciampi; the conductors are, Vianesi and Bevignani; the scenic artists, Messrs. Dayes and Caney. Altogether, Mr. Gye, we think, will open his doors, under promising auspices. We have before given a resumè of the other house, which will open on the 17th of this month.

Crystal Palace.—"Macbeth," the first of a series of Shaksperian revivals, has been played at the Crystal Palace. Mr. Creswick, whose performance in the tragedy is not unfamiliar to the London playgoer, appeared as Macbeth. He unites to a good many qualifications for the due performance of the part, a thorough appreciation of the importance and value of the language he has to utter. The Crystal Palace, on account of its dimensions, is not the spot we should select for the experiment, as some of the finest portions of the text were obscured by the great extent over which the voice had to travel. To Mr. Creswick's performance, nevertheless, we have nothing but praise to offer: Mr. Ryder rather benefited, however, by the fact of which we complain; his voice lost some of the hardness usually perceptible in a smaller building. He is a very efficient representative of the character of Macduff. Madame Fanny Huddart, also, sung the music of Hecate, and also acted well, with great success. Of course much cannot be expected at the Crystal Palace in reference to scenic grandeur—the experiment, we believe, is intended for the benefit of those who delight in listening to the outpourings of "the Poet of Nature," for those who linger on the words of him who wrote for all men and for all time, of him whose poetry has even been heard in the pulpit, of him whose name can never fade.

Surrey Theatre.—Only a few weeks since we had the pleasure of recording the success of Mr. Paul Meritt's drama, "Rough and Ready." at the Adelphi, and we have now an opportunity of testifying to the excellence of the piece on its removal to the Surrey. Mr. and Mrs. Billington represent their original characters with fine effect. The remaining parts are well played, especially that of Hickory, the lawyer, by Mr. F. Shepherd. Mr. F. W. Green's pantomime continues to form an attractive feature of the evening's entertainment at this theatre, which, under the management of Mr. Holland, has become one of our most popular playhouses.

Lyceum Theatre.—His Royal Highness Prince Arthur honoured this theatre with his presence last evening.

Mr. J. S. Clarke has returned to this country in excellent health, and will shortly re-appear upon the London stage.

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Sole Manager, Mr. JAMES GUIVER.

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OR,

The Catholic Queen and the Protestant Reformer

Mr. and Mrs. Rousby, Supported by Messrs. Charles Harcourt, Calhaem, Fenton, &c.; Mesdames Kemp, Lynd, Villiers, &c.

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FISH OUT OF WATER.

Messrs. Everill, Rogers, Osborne, W. Gordon ; Miss Harrison, &c.

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HAYMARKET THEATRE.

The new comedy, "Charity," can only be played for six more nights, when it will be withdrawn to make way for Mr. Godfrey's new dramatic essay, called "Queen Mab." There was a very full and fashionable attendance on Thursday night, when we were present. The acting now very nearly approaches perfection—the remarkably quiet humour infused into the part of the detective, a character that in less artistic custody would have but small importance, by Mr. Buckstone—his serio-comic appeals and suggestions, and the manner in which he expresses his concurrence with the hypocritical Smaley on the contemptible nature of his calling, mingling with it a reproach at the sneer at his personal appearance, were irresistibly droll and really natural. The acting, also, of Mr. Howe, in one of the most trying characters in the whole range of modern dramatic literature, was simply admirable. We have before expressed our opinion of the accomplished and finished manner in which Miss Robertson acts the heroine. Indeed, as we have said, nothing can be more complete and delicately coloured, than the acting in this comedy, throughout. "Raymond and Agnes" has been withdrawn, and "Uncle's Will" has taken its place: the first-named piece—a specimen of the old school of melo-drama, wherein everybody kills everybody—a specimen of what used to be called the "blood and thunder" era of the drama—of broad incidents and broad swords—worthy of the Victorian or rather Coburgian days, when a broadsword combat took twenty minutes of breathless lungs and muscular power to come to a satisfactory conclusion, and then not until a small series of gymnastics had been performed, by jumping over each other's swords—when the shouts for Bradley, and the yells for Blanchard, the great warriors, or pirates, or smugglers, or representatives of "lovely woman" of that time, were re-echoed throughout the length and breadth of the building. Mr. Buckstone, in the production of this drama was actuated, doubtless, by a wish to give his patrons a "spice of the quality" of the dramas that amused the playgoers of a by-gone time. This must have been so, or he would have produced some of his own pieces of a melodramatic type—so infinitely superior to all those which, previously to his handling such subjects, were presented to theatrical audiences. Of the performance on Thursday, we may remark, that "Fish out of Water" was played before the comedy, when a very pleasant version of Sam Savoury, once acted with great success by Liston, and since that by Compton, was given by Mr. Everill, whose representation of the part was exceedingly clever and funny.

Mr. Tom Taylor is the new editor of *Punch*. We presume he has abandoned his Civil Service pension; or, has he retired from public duties, before he is disabled? If he be able to edit *Punch* with ability, and we suppose he is—are his official duties beyond his strength? Most likely he has given up the pension. Perhaps not, however.

Evans's Hotel and Concert Room will be sold by auction, at the London Tavern, on Monday next.

At the Webster benefit, Mr. Hollingshead sold, amongst his private friends alone, twenty four stalls and two private boxes, realizing a sum amounting to £116. 17s. 6d. He was deputy chairman of the Executive Committee.

Miss Nelly Power announces her benefit for Wednesday next at the Surrey Theatre, on which occasion many specialities are promised for the enjoyment of her patrons.

The Prince and Princess of Wales visited the Strand Theatre on Saturday night. The house was greatly crowded, and the audience were enthusiastic in their greetings.

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No. 16,188. TUESDAY, March 10, 1874. Price 1d.

ADELPHI THEATRE.

Reynolds's old spectacular melodrama was reproduced at this theatre on Saturday night. "The Exiles of Siberia" is now brought before the audience with a view of suiting the occasion—the management having in view the recent alliance of England with Russia, and the approaching public entry of the Duke of Edinburgh and his royal Russian bride. Of course it is known by all who have either seen or read this drama that it belongs to a time that is scarcely consonant in its manners and feelings with the present; however, as in the case with Mr. Buckstone's revival of "Raymond and Agnes," it is, perhaps, none the worse for having slept in its musty archives for some thirty or forty years, and perhaps longer than that. Mr. Chatterton evidently has made this drama a peg to hang an unusually grand and effective spectacle upon; and he has succeeded to admiration. Some of the scenes—one in particular—are remarkably clever and striking—the scene disclosing a Siberian forest with a sleigh attacked by a pack of wolves is admirable throughout. The characters, now so well played by Mr. Sinclair and Miss Wallis, were formerly represented by Mr. Abbott, the original Romeo to Fanny Kemble's Juliet, and by Miss Foote, afterwards Countess of Harrington. Some of the scenes were enthusiastically received by a crowded audience. A very great attraction was added to the representation of this drama—Mr. Levy played some Russian airs on the Cornet, and received several well-merited encores for his performance. To give a slight idea of the plot, we may state that it is founded upon the flight and escape of the daughter of a banished nobleman, who, almost unprotected, crosses the desert; and amidst all manner of difficulties finds her way to place her appeal before the Empress; and by this means she achieves her object—that is, she obtains her own pardon and that of her father. Mr. Chatterton, as usual, has been lavish in his outlay to make the spectacle a magnificent one; and he has fully carried out his plan, and obtained for it a great success. A new farce, by Mr. Oxenford, called "A Waltz by Arditi," was played, but we were not present at its performance. We shall not lose sight of it however.

The Siamese Twins.—The continuation of the autopsy of the Siamese twins has resulted in some important discoveries. It was found that the two livers, which were supposed to be joined only by blood-vessels, were really one body, parenchymatous tissues being continuous between them, so that when they were removed from the bodies and placed on the table they formed one mass of liver tissue. It will be remembered that Chang was said to be possessed of one more pouch than Eng. When the liver was removed, however, an upper hepatic pouch was found, also preceeding from Eng, so that the band contained four pouches of peritoneum beside liver tissue. These disclosures show that any attempt during life to separate the twins would, in all probability, have proved fatal.

Mr. Neville having offered a purse of twenty guineas for an ode and anthem in commemoration of the marriage of the Duke of Edinburgh and the Duchess Marie, Messrs. Tom Taylor, J. Knight, and C. L. Kenny have made their selection, and the piece will be recited and sung on Thursday next, on which occasion its author will be made known.

Mr. Chatterton's benefit takes place this year at the Adelphi, and extends from March 9th to March 13th. The period over which it is necessary to extend the festival shows in what respect this most popular and spirited of managers is held.

We are pleased to hear that Miss Emily Mott is rapidly recovering from her late attack of rheumatic fever, and is likely to experience no ill effects from it.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,189. WEDNESDAY, March 11, 1874. Price 1d.

ROYAL MUSIC HALL.

A MOST enjoyable evening can always be obtained at "the Royal," as we are certain to find in its programme the names of the chief London favourites. At the present time we can hear Messrs. Coyne, Corrie, and Lieut. Cole, and his merry folks—and that true comedian, Mr. Hillier; we can listen to Mrs, Phillips, F. Leslie, Louie Sherrington, whose clever rendering of her serio-comic songs is unapproachable. Mr. Sweasey has also added another attraction by his engagement of Mr. E. Marshall and Mr. J. B. Rae (late of the Philharmonic and Opera Comique), who are giving their burlesque entertainment, "The Spirit of the Age; or, half an hour with La Fille de Madame Angot," written for them by Mr. W. F. Vandervell, in which they represent ten different characters. This is really a capital sketch, and is infinitely creditable to the ability of its author; although devoid of plot, it manages to keep the audience in a continual roar of laughter; Mr. E. Marshall in his make-up of Madame Lange, and his song, "I'm the great prima donna, on twelve-sheet posters seen," is immense as also are the quarelling duet with Clairette (Mr. J. B. Rae), and the scene between the Conspirators. For the lovers of the romantic Mr. Sweasey has produced the identical donkey, organ, and nobleman, that have been touring through Ireland. We freely confess we like to patronise an organ-man but it is when we find him discoursing sweet music in the *al fresco* ball room of a back street, surrounded by little children with demure faces, jigging, reeling, walking, and galloping, happily thinking that the night was not perhaps far distant when they would appear in white muslin and spangles, to join the beautiful fairies in the pantomime of which they had heard from their grown-up sisters. But we must say we are not generously inclined to an organ man on a music hall stage whether he live in a cellar or at Mivart's. The days of *our* romance have passed. We prefer to listen to the selections so admirably played by the Royal band, conducted by Mr. P. W. Halton, to witnessing the placid looks of the donkey, and having our ears tortured by "Home sweet Home." We lack the power to find any amusement in these exhibitions and should not be tempted from our home were it even to watch a Countess turn a mangle. Nothing can be better than the arrangements made for our comfort in this hall, which is under the management of that courteous gentleman, Mr. Samuel Adams.

MRS. BANCROFT is about to produce "The School for Scandal" at her theatre. We imagine the lessee will be the Lady Teazle; Mr. Coghlan the Charles; and Mr. Hare the Sir Peter. Without mentioning any other part of the cast, we are convinced, from the school in which the actors in her theatre have so long practised, that a good performance—one in the true spirit of comedy—may be expected. Those who could see enough merit in the acting of this comedy at the Vaudeville to ensure its long career, will doubtless find very much increased enjoyment at the Prince of Wales's. Instead of awkward attempts at gentility, they will find accomplished actors exemplifying accomplished facts.

MESSRS. SANGER, the indefatigable proprietors of the Grand National Amphitheatre in the Westminster Bridge Road, will take their annual benefit on Saturday next. A special programme will be provided embracing a variet of novelties. We wish the gentlemen a bumper benefit.

A DRAMATIC version of the well known novel, "Ready Money Mortiboy," by the joint authors of the novel, is in rehearsal, and will shortly be produced at the Court Theatre.

WE are glad to hear that Mr. Wigan is going on as well as possible. His state is such, however, as to require the greatest care.

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ARRANGEMENTS AT DRURY-LANE.

On Saturday afternoon a meeting of the renters, their nominees, and life admission holders, was held in the saloon of this theatre, to consider a proposal made by Mr. Mapleson for their accommodation during the forthcoming opera season. Captain Sharpe was in the chair. Mr. Tegg announced that the committee reported that they had had several communications with Mr. Mapleson upon the subject of the conversion of the auditorium portion of the Theatre Royal, Drury Lane, into stalls and boxes, that the theatre may be made available for her Majesty's opera, and the changed accommodation to be afforded to the renters, their nominees, and the life admission holders. The proposed accommodation is substantially that of the five prior Italian opera seasons in the Theatre Royal, Drury Lane. The committee proposed that the recommendation of Mr. Mapleson for the purpose of her Majesty's opera season, 1874, be accepted by the special meeting now convened, without prejudice to the rights of the debenture holders and those having life admissions. The agreement between Mr. Mapleson and the renters of the Theatre Royal, Drury Lane, for the season 1874, is to the following effect:—Mr. Mapleson agrees to retain for the exclusive use of the renters, renters' nominees, and life admission holders the front row of stalls, consisting of 24 seats. Every renter, renter's nominee, and life admission holder admitted to stalls must be in evening dress. Mr. Mapleson also agrees that the renters, renters' nominees, and life admission holders shall have thirty-three seats in the dress circle, each of which shall have a good view of the stage, and shall be kept for their exclusive use, say 16 seats in the second row, and 17 seats in the third row. Mr. Mapleson also agrees to give to each renter, renter's nominee, and life admission holder an ivory, to afford them the opportunity of going from one part of the theatre to any other part. That the number of the seats so allotted shall be handed to the renters' committee, to be referred to at any time, and to prevent disputes each seat to be numbered and to have the letter R legibly affixed thereto. That the rules and regulations of the theatre respecting dress shall be observed by the renters, their nominees, and life admission holders. That Mr. Mapleson will insist upon his various officials showing civility and attention, and a desire to accommodate the renters, their nominees, and life admission holders, with such seats in the stalls and elsewhere as may be unlet or not subscribed for, should the accommodation named in this agreement be insufficient. The renters' committee on their part engage to use their best efforts to promote the satisfactory working of this engagement, it being understood that Mr. Mapleson will enter into any further legal instrument that may be necessary to carry out the above. (Here follows the signature of Mr. Mapleson). It is hereby understood and agreed that nothing herein contained is to prejudice in any way whatever the rights and privileges of life admission holders, their renters, and their nominees. —On the motion of Mr. Wilkinson, seconded by Mr. Sentence, this was adopted. After some discussion it was agreed that the allotment of seats should be left to a sub-committee.

Mr. John S. Clarke, the celebrated comedian, has returned to England in excellent health and eager to resume his position on the London stage. We understand that he will shortly appear at the Holborn Theatre, under the management of Mr. Walter Joyce and Mr. W. R. Field, in a new and original five-act drama, written by a well-known author. It will be recollected that Messrs. Joyce and Field, during their short tenure of the Haymarket Theatre last autumn, proved themselves admirable managers, always producing pieces of an enjoyable and appreciative kind.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,191. FRIDAY, March 13, 1874. Price 1d.

OLYMPIC THEATRE.

Mr. Tom Taylor's new romantic play, just introduced at the Olympic, is a production of great merit. With a few defects that may be easily remedied, it will be a lasting ornament to the stage. There are few more romantic histories extant, (says a contemporary) than that of Lord and Lady Clancarty, and, by mixing up the tale of their marriage and love with an account of one of the numerous Jacobite plots against William III., Mr. Tom Taylor has fashioned a very interesting and exciting drama, which, under the title of "Lady Clancarty; or, Wedded and Wooed," was produced at the Olympic Theatre on Monday night. The author acknowledges that there is no authority for implicating Lord Clancarty in the plot of 1696, but ventures to express an opinion that, as the plot immediately preceded the reunion of the wedded lovers, "the combination of the two series of incidents involves no violence to historical consistency." This sentence is somewhat equivocal, for it is certainly not consistent with historical truth to represent a person participating in a scheme with which he never had the faintest connection. Mr. Taylor has, however, constructed an admirable play, and it would perhaps be unfair to cavil at slight deviations from fact which are advantageous to the author's plan. The story is sufficiently well known as a matter of history—it is one of the most romantic that can be imagined, and very attractive to the reader, as related by Lord Macaulay. Of the acting we have to remark that one of the most striking characters, especially in the later scenes, is that played by Mr. G. W. Anson—an actor of the highest promise, who lacks only the opportunity to assert a high position in his art: his acting in the scene in the last act was both forcible and artistic. Mr. Henry Neville greatly distinguished himself in the principal part—that of Lord Clancarty: the gallant style infused into the part of the high-spirited noble fully realized the idea which history enables us to form of his character. Miss Ada Cavendish was a satisfactory heroine; and Miss Fowler played with great vivacity, Lady Betty Noel. The piece when shortened and revised will be a lasting success.

To be prepared for the opening of the Alexandra Palace in June next, the members of the Alexandra Palace choir hold their meetings for rehearsal every week, under the personal direction of Mr. H. Weist Hill; and, in recognition of the valuable services rendered to the society by Mr. William Lockyer, who attends to the necessary details of the rehearsals, this gentleman was last week presented with a handsome gold watch and chain bearing the following inscription on the outside case:—"Presented by H. Weist Hill to William Lockyer as a small token of esteem for his honourable fidelity displayed in connexion with the Alexandra Palace Choir, Feb. 24th, 1874."

The second day representation of "Philip" will take place to-morrow at the Lyceum Theatre.

Royalty Theatre.—Miss Hodson has revived the late T. W. Robertson's pleasant little piece "A Breach of Promise," translated from the French, "Les Amours de Cléopatre," and originally played in London at the Globe five years ago. Miss Maggie Brennan is an excellent Honor Molly, Mr. C. Windham a capital Philip, and Miss M. Egerton an exceedingly pretty Clementina. The piece perfectly serves its purpose—that of preventing the audience from leaving the theatre at the moment the chief feature of the evening is over.

M. Gounod has, it is stated, promised to write a new opera in three acts for the next winter season of the Paris Opéra Comique.

Mr. Harry Hunter made his appearance with the Mohawk Minstrels at the Agricultural Hall on Monday last.

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PUBLIC ENTRY OF THE DUKE AND DUCHESS OF EDINBURGH.

All the theatres were well attended on the occasion above referred to. The Olympic opened its pit and gallery gratuitously to the public, and a very large number of persons assembled in those parts of the house. It will be recollected that Mr. Neville, a short time ago, offered a prize of twenty guineas for the best ode suitable to the occasion. There was considerable competition amongst the writers of poetry for the honour: and Mr. Tom Taylor, Mr. Kenny, and Mr. Knight were appointed judges. Mr. F. E. Weatherly received the award. After the new play, on Thursday night, the curtain rose, and Mr. Neville, surrounded by a number of ladies and gentlemen, after a few prefatory remarks, recited the Ode. The part referring to the Grand Duchess caused great enthusiasm. As the whole event will become a matter of history, we quote the lines—

"Come, gentle lady, from thy far-home faring,
Come from thy shelter at thy parent's side;
Leave all the love and all the tender caring,
Thoughtful thy steps aright to guide!
Oh, come to us! it tarries not behind thee,
This love, for ever, as a vanished thing;
To the old life, the new life will but bind thee,
With new love-ties of fairest fashioning.
Oh, hear our welcomes! Then thou'lt doubt no more
If England have no warm love left for thee!
Lift up thine eyes on her whom we adore,
Our darliag lady and our Queen to be.
Live as she lives. We welcome thee as truly,
As once we welcomed her, whom now we bless;
And God and Love, who order all things duly,
Shall surely teach thee not to love the less."

This was followed by the new national air, called "God bless Victoria's Son," performed by the choir, the solo by Mr. W. H. Fisher. The Russian National Hymn was sung in almost every theatre.

Alhambra Theatre.—This theatre is crowded nightly—Don Juan holding complete possession of the taste of the public. Since its production several new songs have been added, of which Mr. F. Clay and M. Jacobi are the composers. On Thursday the performances were for the benefit of Mr. John Baum. We are glad to be able to congratulate the manager on his great success.

Prince Arthur and Prince Leopold, with their suite, attended the performances at the Opera Comique. The career of "Madame Angot" is rapidly drawing to a close—a circumstance regretted by the management, but one beyond their control.

We are informed from Paris that Mdlle. Aimee Desclee was buried on Tuesday. Most of the authors, actors, and actresses attended the funeral. The funeral oration was pronounced by Alexandre Dumas. She had retired for some time, but she yielded to the wish of Alexandre Dumas to return to Paris. She had just played "Frou-Frou" for a hundred nights. When she returned to Paris, she acted in "La Visite de Noces," and "La Princesse Georges." The first is a one-act piece, and upon leaving the stage, after investing the part with the deepest interest, she used to throw herslf upon a sofa, and remain there for half an hour. Rachel used to do the same thing. As we have said, she was buried on Tuesday. Her death is looked upon in Parisian dramatic circles as a great loss.

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MR. TOM TAYLOR'S NEW PLAY.

Mr. John Saunders (the novelist) has "written a letter to the *Times*," in which he ecords a conversation held about eight months ago between Mr. Tom Taylor and himself. We shall give the substance only of it—not having room for the letter: Mr. Taylor, on casually meeting Mr. Saunders, asked him what he was "then doing"—a echnical phrase for inquiring on what literary work he was then engaged. The latter replied that he was preparing for Messrs. Chapman and Hall a serial story called "Lion n the Path," which had been published, and which Mr. Saunders was then revising. Mr. Taylor began to tell him what he himself also had been doing, and what he was bout to do: "writing two plays—one on a subject he had since given up—the other, 'Lady Clancarty." A little startled, Mr. Saunders inquired if he meant Lord Macaulay's story; Mr. Taylor replied that he did; upon which Mr. Saunders said, "Why that is the 'Lion in the Path' of which I have just spoken." Mr. Taylor was astonished, nd earnestly assured him that he had never even seen the story, and wished, before nything further was said, to tell Mr. Saunders the method he had taken in treating the ubject. He did so, and at each step in the narrative Mr. Saunders exclaimed: "That s exactly what is done in my book!" Then Mr. Saunders winds up by saying, and we ive it in his own very tender and slightly obscure words: "Permit me to add that if he proposed law—securing to novelists the rights of *dramatization* (?), had been in xistence, I must have felt it to be my duty to have asserted my right here, if only to nake clear my own priority of invention. There being no such law, I could not but emember certain kindly labours of Mr. Taylor on my play of 'Abel Drake,' nd so remained silent, after an ineffectual attempt to persuade him to accept me s his collaborateur in the play, so that the present difficulty, which I foresaw, night be avoided." This is rather a roundabout and delicate way of one author ccusing another of making an unfair use of his previously-published work; the nguage is a little ambiguous though the intention is plain. "So that the present ifficulty might be avoided:" that is "simply that there should exist no grounds for he present charge." In justice both to Mr. Taylor and to the author of the "Lion in he path," the matter should be thoroughly cleared up. We have no doubt Mr. Tom aylor will think it worth explaining. In the meantime, comment would be unfair. It a serious matter to place the honour of literature in jeopardy; we hope it will not ng remain so. Like Brutus, Mr. Tom Taylor, we "pause for a reply."

Vaudeville Theatre.—The last six nights of "The Road to Ruin" is announced—will be followed by "London Assurance"—a comedy, we think, that stands a better nance than the older ones, of being understood by the company.

Royal Albert Hall.—Their Royal Highnesses the Duke and Duchess of Edinburgh ave intimated their intention of being present at the concert on Thursday, the 19th stant. The performance will, by special desire, consist of Mr. Arthur Sullivan's ratorio, "The Light of the World," a work which is dedicated to the Duchess of dinburgh. We copy this announcement from *The Times*, to which we may add that e Duke has signified his wish to Mr. Arthur Sullivan, as music has not made any great ogress in the land from which he brings his Bride, that the performance throughout all be as perfect as possible in every respect—vocalists, band, and chorus. The great usical ability possessed by his Royal Highness will enable him to form a competent and ritical opinion in the matter. We sincerely hope that Mr. Arthur Sullivan will carry ut the Duke's intention faithfully and entirely. We have no doubt you will, Mr. rthur Sullivan.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,194. TUESDAY, March 17, 1874. Price 1d.

Her Majesty's Opera, (Drury Lane,) will commence its season to-night. Rossini's "Semiramide" opens the campaign: Madame Trebelli Bettini being Arsace, and Madlle Titiens the Semiramide. On Thursday Madlle Lodi will make her *début* as Amina, (La Sonnambula;) Signor Naudin, being the tenor. The lady is one of Mr. Mapleson's best cards.

Haymarket Theatre.—The last performance of "Charity" was given on Saturday; the next four nights will be occupied by "The Overland Route," "Uncle's Will;" and "Easy Shaving." On Saturday 21st. the new comedy, "Queen Mab," will be played for the first time. We have heard highly favourable accounts of Mr. Godfrey's first dramatic effort.

Princess's Theatre.—"Mary Queen o' Scots" is still keeping its place in the programmes of this theatre. The performance altogether is greatly improved—especially in the character of Chastelard, now played by Mr. Forbes Robertson in very good style. This play should be seen by all playgoers, and there are but few opportunities left of doing so: the house will shortly be devoted to the performance of French plays.

Adelphi Theatre.—This theatre is nightly crowded with a delighted audience—"Elizabeth" having proved a decided attraction—the drama being well supplemented by other entertainments: "A Waltz by Arditi," a ballet in which Miss Vaughan appears, and a comic ballet, in which Mr. Fred Evans is remarkably clever.

Opera Comique.—The joint management of Mr. Charles Morton and Mr. John Hollingshead will terminate on the 4th of next month, but we are pleased to be able to inform our readers that this now established home of opera bouffe will not be closed; it has been taken by Mr. Charles Morton, who will continue here with his highly successful company until the end of May, when they leave for the provinces. It is the intention of Mr. Charles Morton to produce the celebrated opera bouffe, "Genevieve de Brabant" with new appointments. "The Grand Duchess" will also be produced, in which Miss Emily Soldene will appear as Drogan and the Grand Duchess. We have not the slightest doubt as to the success these representations will achieve.

The Criterion.—This theatre, which will be opened under the auspices of Messrs. Spiers and Pond announces a new comedy from the very productive pen of Mr. H. J. Byron; its is called "An American Lady;" this is to be followed by a new musical extravaganza, in one act, "Topsyturveydom," written by Mr. W. S. Gilbert, the music by A. Cellier. The proprietors have exercised a wise discretion in commencing their campaign with productions by two well-known authors—both successful in their way. We are rather curious to hear and see this new musical extravaganza—the more especially as we shall have an opportunity of making an acquaintance with Mr. W. S. Gilbert, in a widely different path of dramatic literature. We are glad to hear that Mr. H. J. Byron is to be the general manager; and that the business department is entrusted to Mr. Hingston. It could not be in better hands.

Her Majesty's Theatre.—We have heard it stated that this theatre, and part of the surrounding property will be sold early in May for building purposes. We cannot but regreet the circumstance, having many pleasant recollections of that time-honoured home of the greatest foreign artists who ever appeared before the musical cognoscenti—Pasta, Sontag, Grisi, Rubini, Mario, Tamburini, Lablache, all live in the recollection of the present generation of opera-frequenters.

Mr. Holland's attraction for Easter will be a fairy extravaganza, by Mr. F. Green, founded on "Cherry and Fair Star." It is to be produced with the same magnificence as the pantomime.

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THEATRICAL JEALOUSY.

Miss Kate Santley has, through her solicitor, applied for magesterial protection from a series of annoyances, which appear to us, in common sense, to approach very nearly to a conspiracy. For some time, this lady has been annoyed by the admirers of a French lady—one of the actresses in the same piece with her—called Miss Rose Bell. It appears that, briefly the plan adopted was to give free admissions to the theatres to from 70 to 100 persons, who were instructed to oppose and annoy Miss Santley, and to endeavour to give Miss Bell the leading position in the theatre. This kind of unfair rivalry has no connexion whatever with art—art is unknown to such feelings as are here discovered. Is it not disgraceful to the members of a profession that has always been considered elevating in its effects upon those who are its disciples? Summonses were granted by the magistrate; and unless the innocence of the belligerents can be established, we hope they may be severely and exemplarily punished. We say this in the interest of our art—we have no sympathy with any of the parties engaged. But if this practice receive any kind of favour in the eyes of the public, then we may bid adieu to impartially and fair play. If one artist (so-called) is to carry her jealousy so far as to place the engagement of her rival in jeopardy, why then there is an end to everything like honourable rivalry and distinction in a profession that of all others is most esteemed and patronized by the public. We hope Miss Santley will see the matter to the end.

Hengler's Cirque.—The Prince and Princess of Wales, last week, patronized the entertainments given here.

Sanger's National Amphitheatre.—The grand procession formed by the biped and quadruped members of this numerous troupe, on Friday, caused quite a sensation, and as a high government official said to us, in brilliancy surpassing the procession of the day before: of course, it was of a more varied character, as it included an elephant, a dromedary, a camel, a bear, and such a host of more elegant animals that they are too numerous for specifying. With such a troupe as Messrs. Sanger displayed gratuitously, to an admiring crowd, we think they must be most extensively patronized. In truth, we have seldom seen a finer collection of horses—perhaps never. Of course all theatrical finery is improved by gaslight; but here was a positive grand sight by daylight—a sight that caused the greatest excitement. We are told that permission was asked by Messrs. Sanger to allow their procession to follow that of Royalty; and not being successful in their application, they determined to give the public gratuitously the benefit of a most gorgeous spectacle the next day.

We received an invitation to a dramatic amateur performance, which was given on the evening of the 6th, for the benefit of the Western Ophthalmic Institution. As a rule, we do not attend such meetings, unless they are given for some charitable purpose, and duly announced in our advertising pages. But we may here remark that "Mr. and Mrs. White" was very well performed by Mr. G. Smith, Mr. F. Dew, Mr. Ice, Miss Bessie Harrison, Mrs. Seymour, and Miss Bradshaw. Charles Dance's clever drama "The Wonderful Woman," also was the means of bringing out considerable dramatic talent—Mr. Armer, Mr. Wakefield, Mr. J. H. Robins, Mr. Dowall (the last-named exhibiting a considerable amount of stage fright,) Mrs. L. Waterman, a pleasant heroine, and Miss Dumas, a very young lady—none the worse for that. All these ladies and gentlemen gave a very intelligent idea of the characters they represented;—those who look for more—stage practice, for example—are exorbitant in their expectations, and are invariably disappointed.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

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HER MAJESTY'S THEATRE.

The season commenced on Tuesday night—the opera being "Semiramide." It is something to say to the lovers of the vocal art in general and to opera-frequenters in particular, that Madlle. Titiens comes back to her post with her voice fresh and unimpaired by the strain that is continually upon it, both in the opera season and out of it. With the sole exception of Grisi's Semiramis, we have none that can compete with the present representative—the volume of voice, and the artistic finish of her vocalization are patent to every music-lover, whom we may congratulate upon the opportunities they will have of hearing Titiens in her best form. With the recollection of Alboni vividly upon us, we can be more than satisfied with the lovely organ and method of Madame Trebelli Bettini—her Arsace is equal throughout, and her performance one of great excellence. Signor Agnesi's cultivated style and extensive range of voice admirably adapt him properly to interpret the music of Assur; and Signor Campobello gave a very good version of Oroe, the high priest. Indeed, those who are acquainted with the demand that is made on the signor in the first-named part—that of Assur—will be thankful that the character is in the hands of so capable an artist as Agnesi. The opera is to be repeated on Saturday. The Prince and Princess of Wales were present, so was the Maharajah Dhuleep Singh. We noticed that the prince of conductors, Sir Michael Costa, was surrouned by many of his old and faithful allies: the band went admirably, and the choruses better than ever; especially does this remark apply to the quality of the upper voices—the "Serenai vaghi rai," was very nicely sung. Great expectations are formed of the *debût*, on Saturday, of Madlle Lodi, who will appear as Amina, in "La Sonnambula."

In reference to Madame Tussaud's exhibition, Figaro says—"It is never behindhand in its decorations. Ordinarily the outside is well illuminated, but on Thursday last the art of Messrs. Defries and Sons, in crystal illuminations, achieved a complete triumph. The portraits of the Duke and Duchess, which formed a portion of the device, attracted deserved attention, and altogether the specimen here presented of what can be accomplished by illumination was most satisfactory." To this we shall add that the wonders to be seen then, without, are quite eclipsed now by those to be seen within. As an interesting, and indeed a gorgeous exhibition of art, in several of Art's departments, there is nothing to equal Madame Tussaud's exhibition.

Crystal Palace.—The concerts on Saturdays continue to be very attractive: the music performed being of a better order than common—amongst the instrumental gems on Saturday last, was Sterndale Bennett's exquisite overture, "The Wood Nymphs." Miss A. Williams, Miss Sterling, and Mr. W. Castle, were the vocalists.

Mr. John S. Clarke has arrived in London, and will shortly make his appearance at one of the metropolitan theatres.

Miss Powell, the child who acted so intelligently in the prison-scene of "Fritz," at the Adelphi, has been visited by an attack which has ended in total blindness. A subscription, we hear, has been inaugurated for the poor little sufferers's benefit.

Mr. T. G. Clark, who presides over the box-office, at the Adelphi Theatre, announces his benefit for to-morrow.

A new theatre to be called the Imperial, which was stated over a twelvemonth since to be in course of erection, is being proceeded with in Newington Causeway.

Miss Rose Bell has disclaimed any participation in the annoyance to which Miss Santley has been subjected.

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Sole Manager, Mr. JAMES GUIVER.

This Evening, at 8.15, will be performed the New and Original Historical Play, entitled

MARY QUEEN O' SCOTS;

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The Catholic Queen and the Protestant Reformer.

Mr. and Mrs. Rousby, Supported by Messrs. Forbes Robertson, Calhaem, Fenton, &c.; Mesdames Kemp, Lynd, Villiers, &c.

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No. 16,197. FRIDAY, March 20, 1874. Price 1d.

PROPOSED AMUSEMENTS IN THE PARKS.

A CONTEMPORARY rejoices in what he calls "an attempt which is to be made to give a series of open air cafè concerts," in the summer, similar to the plan adopted in Paris. An appeal, he says, is to be made to the authorities to permit a first-rate band to play in one of the parks—the expenses to be defrayed by the profits made upon the sale of refreshments. He approves of it, and thinks that such a plan would enable the middle and working classes to enjoy their "pipe" and their "glass" in the open air, instead of resorting to "the bar-parlour of a public-house." He further says that tradesmen and mechanics would greedily adopt such a plan; and that philanthropists and permsssive bill agitators, and all who have the good of the people at heart, would work hand-in-hand to promote this, as he thinks, desirable object. Now we entirely differ from him—we join issue on several points: first, we contend that even if the plan were advisable and could be adopted, the profits derived from the sale of refreshments would be quite inadequate to meet the outlay: this is the first obstacle. The second stares us in the face: the scheme is intended for the enjoyment of the tradesman and the mechanic—that is, it is presumed that the respectable tradesman would introduce his wife and daughters into the society of his workmen, or rather that the employer would find pleasure in the society or in the company of the employed. This is an erroneous idea. How would the writer of the article feel were he obliged to associate, together with his family, with those very innocent possessors of "pipes" and "glasses?" Unless we go very low in the social scale, a tradesman's amusements are mostly those of a gentleman: he knows nothing about "pipes, glasses, and bar-parlours." Another mistaken notion is, that those who take their "glass" within the walls of a public house, would by such means become possessed of a sufficient sense of decency to conduct themselves with more propriety merely because they are in the open air. We hope the authorities to whom so confident an appeal is about to be made, will at once refuse to turn any one of our parks into the bear-garden it would evidently become. But we really feel that we are endeavouring to fight with a shadow—the proposition, as far as the English middle class, (or rather if mechanics be included, the lower,) ought to emanate from one of the asylums usually appropriated to the insane. Fancy the atmosphere of our ornamented and cultivated gardens in any of the parks being overpowered with the odour of tobacco and beer, and fancy also any respectable man or woman running the hazard, in a public resort intended for widely different purposes, of encountering the ribald jest or of breathing the obnoxious atmosphere thus created. If the plan be carried any further than the bare expression of a hope on the part of its promoters, it will become all those who think the parks are best employed when used as a rational mode of taking exercise and recreation, most strenuously to oppose it. For ourselves, we believe the beginning of the plan is the end of it. We hope it may be so; it would be a most decided failure in every respect. We have always thought the working classes are, and rightly so, well provided with out-door as well as indoor amusements; and as the late Duke of Cambridge used to say, in reference to the church service responses, "And very proper, too." But when "pipes" and "glasses" invade the province of that class of the community to whom such things are almost unknown, it is time to take some means to protect it from so obnoxious an innovation.

MR. J. PLUMPTON, who it may be remembered made such a hit in the part of Charon in Mr. Vandervell's opera bouffe, "Eurydice; or, Orphée aux Enfers," has appeared during the week at the London Pavilion, and sung his celebrated song "Here we Are."

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CRITERION THEATRE.

Regent Circus, Piccadilly.—SPIERS and POND, Sole Proprietors.

Under the Management of Mr. HENRY J. BYRON. *Business Manager, Mr. E. P. HINGSTON.*

This Theatre will open on SATURDAY NEXT, March 21st., when the Performance will commence, at a Quarter to Eight, with an Original Comedy, by Henry J. Byron, entitled

AN AMERICAN LADY.

To conclude with a Musical Extravaganza, by W. S. Gilbert, Music by Alfred Cellier, entitled

TOPSYTURVEYDOM.

The company will comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr. J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

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HOLLOWAY'S OINTMENT AND PILLS.—HEALTH LOST AND FOUND.—After safely struggling through the winter, multitudes will fall victims to the throat and chest complaints so common in the spring. If the first symptoms receive attention and judicious treatment, not only will future danger be averted, but old ailments will give way and better health will be attained than was enjoyed before the illness. No treatment for safety and certainty of success may be so confidently relied upon as that discovered by Professor Holloway, whose Pills and Ointment always restore the sufferer. While the Pills are taken in moderate doses, the Ointment should be well rubbed upon the skin, near the part affected, as actively as salt is forced into meat.

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ROYAL ALBERT HALL.—MR. SULLIVAN'S ORATORIO.

Mr. Arthur Sullivan is a clever and a fortunate man—sometimes, two irreconcilable conditions: it is seldom that talent commands immediate or ready attention. In his case, however, the exception to the rule is the fact. "The Light of the World" comes upon us with the brightest of prospects; it was produced on Thursday night in the presence of royalty—the Duke and Duchess of Edinburgh being seen for the first time in state—the Prince and Princess of Wales were also there: they arrived later in the evening: other members of the Royal family—in fact, a large party were present. We leave the description of the magnificent scene which the hall presented to our contemporaries—we have no space for such matters. "The Light of the World" is a work of the highest merit; it proves Mr. Sullivan to be a true disciple of the best English school of music—his melodies are natural, his choruses bold, and the manner in which he has instrumented his work stamps him with the mint-mark of a thorough scholar. The musical part of the evening, on Thursday, seemed however, to be less attractive to the general audience than the presence of royalty and the splendid decorations by which it was surrounded. The National Anthem was sung; and also the Russian Hymn. The Duke of Edinburgh's intention, we need hardly say, was faithfully carried out: his Russian bride was placed in a position to taste a "spice of the quality" of English music, interpreted by true artists: with a band and chorus of great excellence and power. We shall have frequent opportunities, doubtless, of giving a more perfect account—more detailed—of this admirable specimen of Mr. Sullivan's knowledge of, and feeling for his art. In the meantime, we have to chronicle the complete success of the oratorio on its first performance in the metropolis.

Mr. Toole, like most of his contemporaries, has decided upon visiting America; and he will give a series of farewell performances—not at the Gaiety, as one would, perhaps, be led to expect, but at the Globe, where he will appear in all his favourite characters up to Whitsuntide. Mr. Toole will appear in a new drama, written by Mr. Albery, and also in a farce from the pen of Mr. C. Rae. Mr. Brough is also engaged at the Globe.

Zoological Gardens.—The society has recently made an important addition to their collection—a Javan Rhinoceros, which arrived on Saturday last, and is interesting as being the first animal of the species brought to London—or even, we believe, to Europe.

Her Majesty's Opera.—Madlle. Lodi, over whose name is spread an unusual amount of brilliancy, will make her début to-night. Unless managerial hopes are too exalted, an extraordinary amount of éclat will attend the first appearance of this young lady, who in addition to her musical attractions, is enabled to boast a noble descent.

A letter has been received from Miss Rose Bell, in which she says, "she has no wish to take away from the glory of any artist with whom she may be connected," and, as far as she is personally concerned, denies the accusation: the success, she says that has attended her abroad is the best proof that she has no reason to be envious of a "comrade." No opinion can rightly be formed upon the matter, until after the summonses shall have been finally heard before the magistrate. In the meantime the defendant is remanded on bail.

"Heart's Delight," by Andrew Halliday, with Mr. H. J. Montague, Mr. Emery, and Miss Ellen Barry, will be transferred to the Standard Theatre on Easter Monday.

Music Received for Review.—Lady Mine; (W. L. Phillips) published by Davison and Co; Love, the Winner, (J. P. Knight); When night is darkest, (Edward Land); The Anchor, (J. P. Knight); Dear thoughts of other days, (Pinsuti); Strike the Harp once more: (R. Limpus); The New Moon, and The Summer breezes sing of thee, (Edward Land); published by W. Morley.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,199. MONDAY, March 23, 1874. Price 1d.

THE RIVAL ACTRESSES AT THE ALHAMBRA.

The hearing of the summonses in the case of Miss Kate Santley against Miss Rose Bell disclosed some very equivocal secrets, in reference to the mode employed by public entertainers, to gain popularity. It appears to be the practice, acknowledged on both sides, for the admirers of popular female performers, to give away tickets to a class of persons who are small enough to take them, that a certain favourite may receive this surreptitious kind of applause. The fact was unblushingly admitted before the magistrates. This sin, however, is venial, compared with that of organizing a regular band of cowardly assailants to destroy the fame, legitimately acquired, of any one who may have a jealous rival in the theatre. That this was done is quite clear from the testimony of several witnesses. It is one thing to applaud and support your protégé, but certainly another of a very different kind, to injure her rival, merely because the first-named has become jealous of her talent or of her popularity. The magistrate evidently formed a strong opinion upon the matter: for after saying that he regretted that the case had ever came before him, added: "If the evidence of Mr. Belt was true, and there was no reason to doubt it, Miss Santley had been exposed to persecution, and he could understand why it was desirable for her to give her evidence at once." He thought it a pity that "some descent persons were not at the Alhambra to take these people by the neck, and put them out of the theatre." Miss Santley was examined in support of her case, and the defendant—a Mr. Carlo—was remanded, the magistrate accepting good bail for his appearance. Warrants, it is beleived, will be issued against those who have disobeyed the summonses.

The Licensing of French Plays.—We copy the following from a contemporary. We hold rather a strong opinion on this subject; and believe that the new Lord Chamberlain is substantially right. We shall refer to the matter in an early number. The vexed question, says *The Standard*, of what works are fit for representation before a British audience has been again raised by MM. Valnay and Pitron, the lessees of the Holborn Theatre, in a letter to the new Lord Chamberlain, the Marquis of Hertford. These gentlemen, who are certainly justified in taking credit to themselves for the manner in which they have placed popular works before the play-going public, complain that not only do they suffer considerable loss, but that their efforts for the amusement and edification of their patrons are thwarted, by the refusal of the authorities to license dramas by celebrated French authors. It is undoubtedly a strong argument in their favour that, even if they were inclined to overstep the line, it would be to their disadvantage; because their patrons, who belong chiefly to the higher and more intelligent classes, would resent anything immodest or offensive. MM. Valnay any Pitron therefore beg permission to place upon the stage De Girardin's "Le Supplice d'une Femme," Dumas' "Le Demi-monde," Sardou's "Séraphine," and Feuillot's "Julie." The new Chamberlain, however, is not more pliant than his predecessor, and sees no reason to reverse decisions which were arrived at after due and careful consideration; and furthermore states that it will be his duty "to refuse his licence to all pieces, or portions of pieces, which, in his opinion, from their tone or tendency appear to be unsuited for the stage in this country, and that he will expect his directions in regard to them to be strictly complied with."

Haymarket Theatre.—The new comedy, "Queen Mab," was produced at this theatre with great success on Saturday evening. A brilliant audience "assisted" at its inauguration. We shall give a detailed account of it in our number for to-morrow.

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And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,200. TUESDAY, March 24, 1874. Price 1d.

HAYMARKET THEATRE.—MR. GODFREY'S "QUEEN MAB."

A BRIGHT little comedy was produced by Mr. Buckstone on Saturday evening, from the pen of Mr. G. W. Godfrey, a débutant in dramatic literature. The story is simple, and not "involved" as some of its critics believe it to be. It may be told in a few words: the heroine (Queen Mab,) a nick-name for the idol of a strolling company of players, is the foster daughter of "a fifth-rate actor," who also belongs to the party; she hopes to improve her condition, by becoming a teacher of drawing to the niece of a baronet, of whose family she subsequently turns out to be a member; he finds her in the humble abode of the strolling player. The son of the baronet, has some time before, saved the girl's life from drowning; he falls in love with her, and after being refused, and himself refusing in his turn, becomes her husband. As an episode to this, there is the self-denying love of a "literary hack," who out of pure disinterested affection to the pet of the group of Bohemians, resigns his pretensions and his love to his richer rival. Out of this love-story, a very clever drama has been constructed. Taking for his model the Robertson school of composition, the author has presented us with a comedy that was received on its first performance with the greatest enthusiasm, and notwithstanding the minor objections taken to it, by one or two critics—themselves disappointed dramatic authors—was most deservedly successful. The language is pointed, terse and epigrammatic—there is a freshness about the author's characters, and a geniality of treatment in developing them, that in a young and untried man is an index of a very bright and prosperous career. Virtue is the prevailing characteristic of the drama—and vice, wherever introduced, has nothing forbidding in its aspect. Altogether, the comedy is one that cannot fail to give thorough satisfaction and pleasure to the playgoer, who may look for the next dramatic effort of Mr. Godfrey with great confidence. It is not true to say that upon the acting of Miss Robertson or upon that of any of her compeers, the success of this comedy in the least degree depended: it is both untrue and unfair, because it was accepted completely upon its own merits: the audience decided, and that most emphatically, and without reservation, in its favour. Before touching upon the acting, which indeed throughout was complete, finished, and in every way worthy of the most critical commendation, we desire to write of the unfairness of employing one dramatic author to criticise the works of another. We feel sure that universal praise would have been awarded by the press to Mr. G. W. Godfrey's first effort as a playwright, had one or two of the critiques which have appeared upon it been free from the jealous feeling to which we have referred. The acting altogether, as we have said, was a finished specimen of the dramatic art: Miss Robertson realized the various phases of character which belong to the heroine, with wonderful fidelity. Mr. Buckstone's kind-hearted old actor, faithful to the child of his adoption, was a natural and most amusing performance; the dressed-up old "swell," the baronet, was admirably looked and artistically acted by Mr. Chippendale, the lover by Mr. Kendal, a difficult part, evinced the talent of a true and clever artist; the literary hack was played in that hearty, natural, and excellent manner that peculiarly belongs to Mr. Howe, one of the most sensible and conscientious actors on the stage; Miss Helen Massey, as the niece, had a disagreeable task to perform, of which she fairly acquitted herself; and Mrs. Chippendale's version of the old baronet's sister-in-law was rich in humour and excellent in conception: she reminded us occasionally of Mrs. Glover. The character of the Prince, well played by Mr. Everill, might be conveniently omitted. The scenery and appointments were simply excellent.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,201. WEDNESDAY, March 25, 1874. Price 1d.

THE CRITERION THEATRE—ITS OPENING.

It is almost impossible to give the reader an idea of the lavish and exquisite decorations that pervade the interior of certainly the most elegant theatre in the metropolis. The period taken as the model of taste is that of Louis Sèize—the purest and finest in the annals of French history. The decorations of the fronts of the boxes and balcony, are the work of the upholsterer and gilder, rather than of the scenic artist—white, light blue, and gold, with gold-coloured satin curtains, subdued by the folds of white lace; the chairs in the stalls are admirably in keeping with the whole design—they are true to the period—the backs form an oval covered with blue satin, with a pure flatted white framework, edged with a Louis-Séize gold border; the seats, which are quite luxurious are similarly covered. The front of the balcony is gracefully shaped—so formed indeed that the decorator's art has full scope for its display. No one can enter the theatre without being struck with its solid magnificence—without being compelled to acknowledge the elegant and true taste of its designer. Mr. Verity has constructed a temple which shall be a lasting testimony to his architectural ability; and we sincerely congratulate him upon having not only designed a most elegant edifice, but a most commodious, comfortable well ventilated, and convenient one. The management has been entrusted to Mr. H. J. Byron, from whose ability everything may be expected; Mr. Hingston, one of the most clever and popular managers of the day, superintends the managerial business department; and Mr. Barker is invested with the stage-management. The theatre opened its doors for the first performance on Saturday evening, when two new pieces were produced; the first a comedy from the pen of Mr. Henry Byron; the other a musical extravaganza by Mr. Gilbert. Of the first named, which is called "An American Lady," it will give the clearest idea of it, if we say that it is constructed on the model of Mr. Byron's former comedies—not that it is in any degree copied from any one of them, but it is the same in style, in purpose, in effect. He plays the principal character in it himself: a soft, listless, purposeless man, who though not quite an idiot, yet requiring, as he tells the American lady, somebody as a matromonial partner who can supply the brains and he will contribute the devotion. The dialogue is written with an off-hand sort of ability—an ability that goes far to show that we have not yet seen the exact amount of it. The principal character was played by Mrs. Wood—doubtlessly written for her—with great force and fidelity, and with an unlimited amount of spirit and verve. The other parts were well filled by Mr. Fisher (a rather noisy sort of baronet,) Mr. Barnes, Mr. Clarke, Miss Rignold, and Miss Hughes. "Topsyturveydom" discovered some very good music by Mr. Cellier—very taking in some parts; those which he had contributed himself, especially; the selections were well arranged, and, performed by a good orchestra, such as he has at his command—one that has been carefully selected, being chiefly composed of stringed instruments—the musical part could not fail to be satisfactory. Miss Holland sang a song very nicely.

Haymarket Theatre.—We were unable to give a general impression in reference to the comedy produced here on Saturday for want of space. A second visit confirms our opinion of its merits and of its performance; and we give that opinion in a few words: the author, who is an original thinker and a self-dependent writer, will not be long in making a name for himself; the acting was as finished and complete a specimen of the art as can be imagined; and the mounting and embellishment of the comedy a proof of good taste on the part of the management. In the little farce which preceded it, "Easy Shaving," Miss Wright, one of the most pleasing actresses on the stage, played the principal part with great spirit and vivacity: she sang a new song, with a very pretty orchestral accompaniment, in which she had an opportunity to display great vocal ability.

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NOTICES OF NEW MUSICAL PUBLICATIONS.

STRIKE THE HARP ONCE MORE. Words by A. W. Cole; music by R. Limpus, (Morley,) Upper Street, Islington.) This is the work of a good musician—the melody is striking and very pleasing—the accompaniment, if a little stiff, is nevertheless sholarly and clever. We have no hesitation in giving this song a cordial welcome, and an honest recommendation; it cannot fail to be effective in performance. The words though not up to the standard of the music, are singable and of above average merit.

LOVE, THE WINNER. Words by F. E. Weatherly, music by J. P. Knight; (W. Morley). A good song both as to its melody and the accompaniment; indeed, it will take its place amongst the most popular works of this popular composer: it has an exceedingly flowing and graceful melody, and the harmony is free from redundancy or difficulty, affording an opportunity for self-accompaniment. The verses are, we believe, the production of the author of the prize Ode to celebrate the recent royal nuptials: they are fanciful and original, founded on the interpretation put by two lovers on the creaking sounds of an old vane on the church steeple. The song is in the key of G, and its range is from B below to F. Public singers, no less than amateurs, will find this song remarkably effective; they will do well to place it in their repertoire. We are personally very much pleased with it.

LADY MINE. Music by W. Lovell Phillips, (published by Davison, and Co.) This song is one of a set of three, the composition of the late Lovell Phillips. The setting of the serenade discovers elegance of thought and fluency of treatment—the phrasing is remarkably good: the voice-part is very attractive, and the accompaniment most appropriate. The words are taken from a poem, by Chambers Eames, published some years ago.

WHEN NIGHT IS DARKEST. Music by Edward Land; words by J. Wilce, (W. Morley.) This well-known composer, in thus adding another to his long list of musical works, has given us a kindly remembrance of the time when he took a prominent personal part in the profession—when he was the chosen accompanyist of the late Mr. Wilson, the well-remembered "Scottish Entertainer," who delighted London with the manner in which he re-produced the best amongst the old Scottish ballads. The work before us has a touching and charming air about it, and great originality of design; the melody is refreshing from its pure originality, and Mr. Land has supplied it with a well-written and suitable accompaniment. If it has not attained the distinction already, it will without doubt become a standard song. The original key is B flat; it is also published for a bass voice in A flat. This song has been transcribed for the pianoforte by W. Kuhe—the name is a sufficient recommendation to a pianoforte piece. The words of the song are well-written.

ENGLAND'S WELCOME TO ALFRED AND MARIE. Words by E. Beale; music by Charles Beale, (C. Jeffreys). A good stirring patriotic song, (with a capital chorus), containing some well-conducted modulations, combined with general musicianly treatment. The air is bold and telling, and it is harmonized with great skill. The compass and general structure render it of easy execution by amateurs in general, and we cordially invite their attention to it; the professional singer also will find that it will make its way in public. Mrs. Beale's words are creditable to her loyalty and poetic taste.

MUSIC received for review: "Dear Thoughts of other days"—"The Anchor"—"The Summer breezes sing of thee."

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No. 16,203. FRIDAY, March 27, 1874. Price 1d.

BIRKBECK LITERARY AND SCIENTIFIC INSTITUTION.

On Wednesday evening a concert was given by the members of "The Select" and "Advanced Singing" classes of the above Institution, at the theatre in Southampton Buildings. These classes, which, with an elementary class, meet once a week, were established for the purpose of giving a sound musical education to their members at a wonderfully cheap rate; indeed, no one who has a desire to become a vocalist and a musician can be deterred by the amount of the subscription. The classes have been for some years under the control of Mr. John Henkin, a teacher of the very best school, quite without the great number of prejudices which usually render a Musical Professor so objectionable to his pupils. The Select Choir have become, under Mr. Henkin's able tuition, a most effective band of vocalists, and to them the greater part of the programme was entrusted. Ten part-songs were given by the choir during the evening in first-rate style, and several well-deserved encores were awarded. The best performances were Mr. Cowen's difficult "Bridal Chorus" (given with the greatest precision); "Song of the Brotherhood" ("Madame Angot"); "The Conspirators;" "Oh, Gently Breathe;" and "The Cloud Capp'd Towers." The voices so blended and kept so well together that it was difficult to believe we were listening to a choir of amateurs. Miss Alice Lowry (who kindly took the place of an absenteer), sang "The Language of Flowers" and "Wrecked and Saved," and displayed not only a splendid voice but great musical ability in each song she was encored. Madame Montanelli contributed two comic songs, and was encored. The duet, "Pulaski's Banner" was a very creditable performance by Messrs. Ewer and Cherar. Mr. Walter Robson (a capital baritone of the Santley type) earned two well-deserved encores for "The Yeoman's Wedding" and "The British Tar." A most musicianly and brilliant pianoforte Fantasia was played by Mr. Charles Webb. Mr. Henkin must be congratulated on a most successful entertainment, there was not an instance of inferiority either in the solos or choruses—a fact that must be gratifying to the conductor, who devotes all his energies to achieve any object he has in view; Mr. Henkin was ably assisted by Mr. J. W. Knott, the Honorary Secretary of the classes.

The will of the late Mr. John Douglass, of the Standard Theatre, has been proved by Messrs. Beard and Son, the solicitors acting on behalf of the executors, who are Messrs. John, Richard, Henry, and Miss Douglass, the sons and daughter of the deceased. The personalty is sworn under £10,000. The will is somewhat lengthy and special. Ten thousand pounds! Mr. Douglass, at any rate, knew how to make Shakspere, and every other author that he took in hand, spell something very different from bankruptcy. But, then, he had to do with the faithful, vulgar East, and not with the treacherous, changeable, fashionable West.

Sale of the Victoria Theatre.—On Wednesday the lease, interior fittings, stage machinery, &c., of the Victoria Theatre were sold by auction at the Mart, Tokenhouse-yard, by Messrs. Green and Son, under the order of the mortgagees. The theatre was reconstructed about two years ago, and consists of a stage containing 3849 square feet, an auditorium capable of holding 2300 persons, and including three tiers of boxes, 117 stalls, and 199 balcony seats, spacious refreshment saloons, &c. The property is leasehold, the lease having been granted for a term of 27 years, dating from December, 1870, at an annual rental of 1400*l.* The rentals payable by tenants are estimated to realise over 1200*l.*, and are derived from letting the several refreshment bars. There was a large attendance, and the bidding commenced at 500*l.* At 820*l.* the hammer fell, Mr. Villiers, of the London-road, formerly of the Haymarket Theatre, being the purchaser. The scenery and properties were to be taken by the buyer at a valuation.

PRINCESS'S THEATRE.

Sole Manager, Mr. JAMES GUIVER.

This Evening, at 8.15, will be performed the New and Original Historical Play, entitled

MARY QUEEN O' SCOTS;

OR,

The Catholic Queen and the Protestant Reformer.

Mr. and Mrs. Rousby, Supported by Messrs. Forbes Robertson, Calhaem, Fenton, &c.; Mesdames Kemp, Lynd, Villiers, &c.

Preceded, at 7.30, by the Comedietta, entitled

A HOUSEHOLD FAIRY.

Miss Henderson and Mr. A. Nelson.

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A Waltz By Arditi.

Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland; Misses Hudspeth, E. Phillips, and M. Howard.

After which, will be revived, the Grand Spectacular Drama,

ELIZABETH;

OR, THE EXILES OF SIBERIA.

Characters by Miss G. Ward, Mesdames C. Nott, J. Lovell, E. Phillips, and Hudspeth; Messrs. H. Sinclair, H. Russell, A. Glover, J. Johnstone, F. Moreland, F. Barsby, H. Cooper, and B. Wright.

The New and Characteristic Scenery, illustrative of Russian manners and customs, by F. Lloyds. The Ballet arranged by Mr. John Cormack. The Music selected and arranged by Mr. E. Ellis. Mr. John Levy, the Renowned Cornet-a-Pistonist, specially engaged, will perform a Solo in Russian Costume. The whole to be produced under the direction of Mr. Edward Stirling.

To be followed by a **DIVERTISSEMENT,**

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To conclude with a New **COMIC BALLET.**

In which Mr. Fred. Evans and his Company will perform.

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Proprietor, Mr. J. S. SWEASEY.

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HOLLOWAY'S OINTMENT AND PILLS.—HEALTH LOST AND FOUND.—After safely struggling through the winter, multitudes will fall victims to the throat and chest complaints so common in the spring. If the first symptoms receive attention and judicious treatment, not only will future danger be averted, but old ailments will give way and better health will be attained than was enjoyed before the illness. No treatment for safety and certainty of success may be so confidently relied upon as that discovered by Professor Holloway, whose Pills and Ointment always restore the sufferer. While the Pills are taken in moderate doses, the Ointment should be well rubbed upon the skin, near the part affected, as actively as salt is forced into meat.

COALS.—Best Staffordshire, 31s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Best Coke (10 Sacks) 14s. 6d. S. C. HUBBARD 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,204. SATURDAY, March 28, 1874. Price 1d.

SKETCHES OF LIVING ACTORS AND ACTRESSES.

NO. IV.

Mr. Henry Irving.

The following sketch of the life of this popular comedian is very much abridged from *The Illustrated Review*:—

Mr. Henry Irving was born in Somersetshire, at Keinton, near Glastonbury, in 1838, and was an only son. At eleven years of age he was sent to a well-known City school in George Yard, Lombard Street. There it was that his talent first showed itself. At Christmas time, as is usual in schools, there were plays and recitals executed by the pupils; the Sussex Hall, in Leadenhall Street, was generally hired for these occasions, and the boys were busy studying their parts for more than two months before the period arrived. Young Irving was conspicuous at these performances, and created his first great success in Miss Mitford's "Rienzi." At fourteen he went to the counting-house of an East India merchant's firm, and found time to join an elocution class. Here he studied assiduously, and did short readings, as practice. His mind was bent upon the stage, for he felt that his natural gifts lay in that direction. He went, at length, to an actor named Hoskins, and contrived to take lessons from him in the art he loved. By means of Mr. Hoskins, Irving was introduced to Mr. Phelps, who was very kind to him, and offered him an engtgement at the opening of Sadlers' Well, in the following season. Irving, however, declined this. He first appeared on the stage at the opening of the Lyceum Theatre, Sunderland, in 1856. It was the opening night of the new theatre, it was Irving's first appearance, and he said the first words in the piece, for he acted Orleans in "Richelieu." He was at that time very nervous, and when under the influence of this most painful disease, he stuttered, which peculiarity is certainly not a qualification for the stage. He was told by many re-assuring friends that he would not, could not succeed; still, his determination led him on. From Sunderland he went, in 1857, to the Theatre Royal, Edinburgh, where he stayed two years and a-half, making great progress, playing Macduff and Cassio, and other Shaksperean parts, as well as the "juvenile" characters, with Mrs. Stirling, Robson, Miss Cushman, Madame Celeste, Charles Mathews, Helen Faucit, the inimitable Wright, &c. At this theatre he first met Toole, with whom he has been most friendly exer since. In 1859, his friend Toole got him an engagement at the Princess' Theatre, London, under the management of Mr. Harris. Irving came to London full of hope and ambition, and signed an engagement for three years; he soon found, however, that the small parts assigned to him would never bring him before the public, and he succeeded in obtaining a cancelment of his engagement, after which he went to Glasgow for six months, with Glover. His Glasgow manager, Glover, taught him much that was valuable about the old comedies, and when Glover died, Irving went to Manchester, where he remaind until 1865. From Manchester, Irving went to Liverpool, and acted under Henderson's management, his power ever widening and his popularity increasing. Fechter had, during this time, continually offered him a London engagement, but he had always refused, wishing to try a principal part on the metropolitan stage. He has acted in London ever since, and our readers do not require to be told how popular a figure he is now in the theatrical world. He has played prominent parts in Byron's "Dearer than Life," "Lancashire Lass," "Uncle Dick's Darling," &c.; and he also drew much attention to himself in Albery's "Two Roses," in which he played Digby Grand, acting the part for two hundred nights consecutively in London, and afterwards one hundred nights in the provinces. His masterly performance of Richelieu and Charles I. will not easily be forgotten.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,205. MONDAY, March 30, 1874. Price 1d.

HAYMARKET THEATRE.—The lessee has found no occasion to change the programme at this theatre:" "Easy Shaving," the new comedy "Queen Mab," "Uncle's Will," and "Family Jars," will be played throughout the week.

ADELPHI THEATRE.—An old Adelphi drama was produced here on Saturday evening, under the title of "The Prayer in the Storm." We shall further notice it in our Number for to-morrow. Its reception was enthusiastic.

PRINCESS'S THEATRE.—Mr. and Mrs. Rousby appeared on Saturday, for the last time, as John Knox and Marie Stuart. The theatre will shortly open for the performance of French plays.

MISS KATE SANTLEY and MISS ROSE BELL, of the Alhambra, have settled their differences out of court. The summonses were consequently withdrawn at Marlborough-street.

MADAME HEILBRON, of the Theatre Italien, Paris, is engaged at the Royal Italian Opera, for a limited number of nights, and will make her first appearance to-morrow night, as Violetta, in "Traviata."

MR. J. S. CLARKE will appear on Saturday next at the Holborn, in a new drama, called "Black Mail:" the drama is in five acts, and Mr. Byron is its author. Messrs. Walter Joyce and Field are the managers.

THE first performance of "The School for Scandal" at the Prince of Wales' Theatre will take place on Saturday next.

AT Bow-street, JOSEPH COX a half-pay captain, was summoned for an assault on the acting manager of the Gaiety Theatre. He had previously committed a similar offence at the theatre, and been afterwards refused admission, a slight which he avenged by attempting to throw MR. SMITH out into the road. In his defence, he wished to call one of the ballet girls, or MR. TOOLE, or the Lord Chamberlain. The magistrate ordered him to be taken to a doctor for examination. Why are these lunatics suffered to be at large?

THE daughter of the famous pianist, Thalberg—the greatest performer of his day—has been engaged by Mr. Gye, for six years; MDLLE. ZAIRE THALBERG, is only sixteen years of age, and is a highly promising artiste.

MR. SOTHERN has contributed twenty guineas to a testimonial fund now being raised for Mr. Fitzroy, on his retirement. Mr. Fitzroy is a well known actor in Glasgow.

MR. T. E. SMALE, the acting manager of the Globe Theatre, will take his benefit this and to-morrow evenings. He has announced a very attractive programme for the occasion. The drama, "The Miller's Maid," will be revived.

IN continuance of the plan successfully inaugurated last year, the Directors of the ROYAL ALBERT HALL CHORAL SOCIETY'S Concerts again announce a series of Oratorios, to be given, in the Hall, during Passion Week, commencing this day with the "Messiah," followed to-morrow by Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." On the three succeeding days (Wednesday, Thursday, and Friday), Bach's sublime Oratorio of the "Passion" (according to St. Matthew) will be given, and the series will conclude on Saturday with the "Messiah." The list of artists includes Madame Sherrington, Madame Otto-Alvsleben, Madame Patey, Mr. Sims Reeves, Mr. Cummings, Signori Urio, Campobello, and Agnesi; while Dr. Stainer, Mr. Hoyte, and Mr. W. T. Best will severally preside over the organ. The whole series will be conducted by Mr. Barnby.

THE Easter attraction at the Grecian Theatre will be a new drama by Messrs. Meritt and Conquest, called "Velvet and Rags," in which Mr. A. Rayner will appear.

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No. 16,206. TUESDAY, March 31, 1874. Price 1d.

ADELPHI THEATRE.—AN OLD DRAMA REVIVED.

It is not often that a drama written to suit the taste of a quarter of a century ago, meets with the enthusiastic welcome that attended the re-production of "The Sea of Ice," under the title of "The Prayer in the Storm," on Saturday night. The opening scene—a very clever representation of the deck of a ship—with a crowd of busy sailors on board, was loudly and vehemently applauded: in this scene we are introduced to the heroine—the substitute for Madame Celeste, whose performance of the two principal characters, that of mother and daughter, was a very great feature. The new actress (Miss Ward) will be a real acquisition to the Adelphi stage; she possesses unusual power of expression, both in voice and action—she only requires a little practice on the London stage—a little of the refining influence that is certain to come after a few performances before a metropolitan audience, to enable her to take a very prominent position in the performance of domestic drama. Her expressive pantomime as the "belle sauvage," in the third act, is a proof that she possesses dramatic talent of an unquestionable kind. The part originally played by Mr. Webster is now in the hands of Mr. Fernandez, who appears to great advantage in it. Then there is a character—something of the Blueskin type, formerly acted by Paul Bedford, now in the hands of Mr. Glover, whose make-up brought the old Adelphi favourite to the recollection of the audience: he sang the snatch of song, and introduced a little bit of rude dancing which fairly delighted the audience; but when the breaking up of the sea of ice came, when the famishing family and their faithful friend disappeared beneath the melting blocks of ice, the storm of applause was something to be remembered: the audience appeared almost frantic in their admiration of the reality of the scene, especially when at length the storm subsided, and the sun appeared to light up the scene. The act drop was lifted, at command, to give the audience another opportunity of expressing themselves. The comic part, formerly played by Mr. Keeley, was entrusted to Mr. Brittain Wright, who made it very amusing: the difficulties that occur in this character—not a few—were very cleverly surmounted. At the end of the piece the presence of every one engaged in it was demanded; and at length, the heroine, Miss Geneviève Ward, literally dragged Mr. Webster across the stage, to receive a welcome, most liberally accorded by his old admirers and the audience in general. Never was a revival more heartily welcomed than "The Prayer in the Storm."

Her Majesty's Opera.—"Fidelio" was given at this theatre: Beethoven's work invariably attracts a large audience, and the musical dilettanti seldom miss the opportunity of hearing their favourite opera. On this occasion the Prince and Princess of Wales were present. With the Leonora of Madlle. Titiens all opera-frequenters are familiar; it has lost nothing of its power, nothing of its freshness. A German singer, with a fine powerful bass voice, Herr Conrad Behrens, made a very successful first appearance as the Gaoler; Signor Urio made a very good Florestan; and Signor Catalani, who took the part of Pizarro, in consequence of Agnesi's illness, acquitted himself most creditably.

New Musical Publications Received for Review.—The Suppliant's Prayer—The Star Shower (Piano)—Fairy Barque (Piano)—Evenings with the best Composers, Books 11 and 12—Dictionary of Musical terms—A Catechism for the Pianoforte Student—Catechism of Harmony and Thorough Bass—A Key to the Exercises in the Catechism of Harmony, &c., (Brewer and Co.) The Homeward Watch—Yes, I could roam the forest wide—A Token—Butterfly Bowers—The Outward Bound—A Birdie's Life—Wreck of the Hesperus—Those little words, Good Bye—Those memories will return—The Bluebells of Scotland—La Belle Vue—Sweet Nightingale—Novara—Lena—She wore a wreath of Roses. (Published by J. Williams, Berners Street.)

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NOTICES OF NEW MUSICAL PUBLICATIONS.

A Dictionary of Musical Terms, Phrases, and Abbreviations. By John Hiles. (Brewer and Co., Bishopsgate Street, Within.) A more useful shilling book than this the musical student could not possess: nothing is a greater difficulty to the learner than the want of the knowledge which this dictionary is designed to, and really will, impart. It explains the many technical terms used in music, with an abbreviation in each case of the derivation of the word, whether French, Italian, English, German, &c. According to Mr. Hiles there are no less than 12,500 words similarly treated in this book. To show the explicitness and perspicuity with which the words in this excellent little dictionary are explained, we will take, as an example, the word "accent," which is thus provided with its signification: "A slight stress and distinctness given to certain sounds, to mark their particular position in the bar, and their relative importance with regard to the rhythm." Let us also take the word, "Diatonic," whichis taken from the Greek, and is so marked, and of which the meaning is given as, "Naturally: that is, according to the degree of the scale, proceeding by tones and semitones, moving from line to space or from space to line, the name (or letter) of the note being changed each time." These well-given explanations are examples that will fully prove the great advantage such a dictionary must be to all those engaged in the study of music, and that number, in these days, includes the whole of the members of society having any claim to respectability. Mr. Hiles, who evidently well understands his work, is entitled to high commendation, not only for the production of this Dictionary, but for the scholar-like and simple way in which he has done it.

A Catechism for the Pianoforte. By John Hiles. (Published by Brewer and Co.) This is another useful manual by the same author. We advise no youthful pianist to be without it. The information is conveyed in the most easy and clearest manner, by way of question and answer. In it will be found a good explanation of the rudiments of music. The elements of fingering, and how to acquire that desideratum, a good touch is imparted: for instance, the question is asked, (page 4), "How are the scales fingered?" the answer is, "In the scales (major and minor) C, G, D, A, E, B, the thumb of the right hand is placed on the key note, and on the fourth degree, of the ascending scale;" —the musical illustration is then given (scales in C and G major) in explanation. The author then proceeds, "The keys of F sharp and C sharp, are exceptions to this rule, in consequence of commencing with a black key." We have here allowed this admirable little book to give its own illustration of its plan and intention. The book is almost indispensable to those who are about to study the pianoforte, and to all those studying, in fact, but the very advanced pupil. A representation of the key board of a pianoforte of full compass is given at the beginning "showing the name of every note and its corresponding key." Nothing can be more practical and useful, and we feel no surprise to read that the "twenty-third thousand" has been reached.

A Catechism of Harmony, Thorough-bass, and Modulation. By John Hiles, (Brewer and Co.) This work, which is similar in design and execution to that noticed above, will be of eminent service to the more advanced student. Great intelligence and care have both been shown in the selection of the examples and exercises, the model chiefly chosen being that of Albrechtsberger: other examples from honoured musical names are also given. This book will, doubtless, go through many editions.

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No. 16,208. THURSDAY, April 2, 1874. Price 1d.

OPERA COMIQUE.

Lecocq is a worthy successor to Auber: his brilliant melodies, his sparkling and delicate accompaniments are revived in the works of the younger composer. Who can forget the elegant and tuneful music of Auber, who, as a composer, not only had the genius of the true musician, but also the learning of the scholar? Look at the almost dazzling shower of gems contained in his overtures—"The Crown Diamonds," "Le Domino Noir," "Masaniello," "Gustavus," and a host of others; while the senses are enchanted, the judgment is satisfied, because all his magical effects were attained by legitimate means: so with Lecocq, in a somewhat less degree, perhaps—his sparkling accompaniments, his delicate phrasing, and his originality of thought, give him a high position in the world of art. We wait with impatience for "an acquaintance" with the new opera, just produced at Brussels, "Giroflé and Girofla." These remarks are induced by another visit to the Opera Comique. We were struck with the continuous stream of melody that pervades the opera, and altogether, delighted with its performance. The vigorous and artistic singing of Miss Soldene, as Madame Lange; the correct and tuneful execution of the music of her rival, by Miss Muir, whose lady-like manner of quarrelling with her antagonist was gently exciting; the singing of Mr. Beverley, whose voice is one of very fine quality, and who sings like a musician; the clever performance of Mr. J. G. Taylor—all admirably supported by the minor characters being so well filled; the precision of the choruses, and the real merit of the orchestra—all combine to make an evening spent at the Opera Comique a thing to be desired—a treat to be enjoyed. We are told that the successful opera bouffe of "La Fille de Madame Angot" will be withdrawn in the course of a few days, and that the celebrated "Geneviève de Brabant" will be produced on Saturday, the 18th inst., in which Miss Emily Soldene will appear in her original *rôle* of Drogan. Mr. Charles Morton's season terminates on the 29th May, when his opera company will leave London on their provincial tour.

Royal Italian Opera.—Mr. Gye has opened his season auspiciously: Madlle. Heilbron, who comes from the Théâtre Italien, Paris, and who appeared in "Traviata," as Violetta, is a fine singer, and will render great service to the management during the season. She is evidently an artist of high qualification. The opera is to be repeated on Saturday next.

Mr. G. W. Anson.—The admirable performance of this highly promising young actor, to whom we called attention on the production of the new play at the Olympic, has attracted the attention of our contemporaries. We append the opinion of one of them: "The great triumph, however, both for author and actor, is reserved till the last act. All along the audience have been wondering why Mr. G. W. Anson was cast for the part of the Jacobite ruffian, Goodman. But now the audience obtain a view of the prison yard, in which all the Jacobites, who have been betrayed by Goodman, are confined. The soldiers arrive at the prison gate with Goodman. The Jacobites enter through the grating, and give vent to execration both loud and deep. In spite of his protestations the gate is thrust open, and Goodman is thrust in among his fellow conspirators. He is torn, bleeding, and deadly pale, irrepressible agony is stamped upon his craven face. The crowd set upon him, and the abject wretch clings first to one and then to the other, in a piteous appeal for mercy. This scene was magnificently rendered by Mr. Anson. Although it did not last five minutes, the impression created was most wonderful. It was a positive relief when he left the stage, so electrified and spellbound were the audience. Nothing so powerful as Mr. Anson's acting in this brief scene has been seen on the London stage—at least, since Mr. Irving's Mathias."—*Town and Country Magazine*, for April.

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The Theatrical Observer;

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No. 16,209. SATURDAY, April 4, 1874. Price 1d.

NOTICES OF NEW MUSICAL PUBLICATIONS.

A Key to the Exercises, in the Catechism of Harmony, &c., (W. Brewer, Bishopsgate Street Within), (reviewed in a former Number) has just been published. Mr. Hiles is evidently a most industrious and thinking musician; he knows well "what to teach; and how to teach it." His language is plain and practical, free from the technicalities and quaintnesses which disfigure the style and obscure the meaning of many musical writers. The whole of these works, written as they are in a popular style and containing so much valuable information, conveyed in a sensible and practical manner, cannot fail to accomplish the good they are intended to do to the young and earnest musician. We recommend them most cordially, and offer our congratulations to their author, accordingly.

Sea Songs.—No. 1, "We roam and rule the Sea;" No. 2, "The Homeward Watch;" No. 3, "The Outward Bound." Words by W. C. Bennett; music by J. B. Waldeck, (Published by J. Williams, Berners Street). The composer of this set of three songs of the sea has proved himself to be the possessor of considerable musical invention and originality of thought. No. 1 is an effective and spirited song, with an easy telling and musicianly setting of the words; one which cannot fail to be attractive, and one that whether sang in the concert room or the drawing room, it is calculated to show off a good bass voice. It is written in the key of G, and requires a compass of A below to E. No. 2 is a pathetic ballad—with a sympathetic melody and musicianly accompaniment. No. 3 is also a highly meritorious production—and, like the others belonging to the set, will doubtless be a thoroughly popular song when its merit shall become known. The words are very much above the average.

Dear Thoughts of other days. (W. Morley, Upper Street, Islington). By Ciro Pinsuti. This song, written for the convenience of singers, in two keys, the one in C the other in E flat, will be readily taken into the concert-room; it has a remarkably tuneful and singable character about it, and this will make it acceptable to professional as well as amateur vocalists. The song altogether is the work of an intelligent musician, and is exceedingly cleverly put together. The words are very suitably expressed by the music—they are by the author of "The After-glow," and, as a whole, are pretty enough, but we fail to realize the author's notion of what a "*shadowy* tomb" is: the word is evidently an oversight, and another could easily be substituted for it.

Those Little Words, Good Bye. Music by Henry Gadsby. (Published by J. Williams). The music of this song is expressive and appropriate, and will be found effective in performance: the words, however, are not equal to the treatment they have received from the composer—the line which says that sorrow is felt "More keen than when with sigh," is both unmeaning and bad English. Yet the song is effective; and the subject a good one; everyone has felt the pain of uttering the words illustrated by the writer, and for that reason it will become a favourite.

Harberd's Musical Library. (H. E. Harberd and Co.) This is a collection of a large number of popular songs, each with an easy accompaniment. In the publication before us there are no less than thirty-four well-known songs. The collection will recommend itself to all classes of vocalists. The price is almost nominal. Such publications as this go far to encourage a taste for music: and for this reason, although others exist, we commend it to the attention of the public.

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ROYAL GENERAL THEATRICAL FUND.

The annual meeting of the members of this fund was held recently in the saloon of the Lyceum Theatre. The meeting was numerously attended, and among other professional ladies and gentlemen present there were Messrs. W. and G. E. Cullenford, H. Howe, R. Austin Lee, Clifford Cooper, E. Clifton, J. Morelli, H. Butler, E. F. Edgar, E. Villiers, C. H. Stephenson, H. J. Turner, Dillon Croker Cowle, Maclean, Mrs. Beale, Miss J. Cooke, Miss Julia St. George, Mrs. Stephens, Mrs. Poynter, Miss Harriet Coveney, Miss Cowle, and Miss Newell. Mr. Howe presided. The Chairman, in opening the proceedings, said he occupied his position in consequence of an accident which had happened to Mr. Buckstone. Mr. G. E. Cullenford, the secretary, then read the financial statement, in which the directors announced a gift of 279*l* they had received from Mr. E. A. Sothern. The balance-sheet having been passed, Messrs. Swinbourne, Rayner, Stephenson, G. E. Cullenford, and H. J. Turner were re-elected directors, and Mr. R. Edgar and Mr. Clifford Cooper were elected directors in the place of Mr. Dyas, who is in America, and the late Mr. H. Huggins. Dr. Hastings was re-elected hon. physician, and Mr. Kidd hon. counsel; and Messers. Lee and Weatherby auditors. Thanks were voted to all these gentlemen, and also to Mr. Sothern for his munificent gift. The Chairman then said he would take this opportunity of mentioning a subject which had been in his mind for years past, and he was inclined to be very wroth with his brothers and sisters of the profession who did not belong to this fund, the like of which was not to be found. According to the financial report they were among breakers but they might look forward with confidence; for with the skill and good management of those persons now engaged on it they might see a clear, wide, and open ocean before them. He considered that the profession were lax to themselves who did not join it. For 26 years he had belonged to it, and in that time had paid to it something like 270*l*. or 280*l*. At the present time he could claim 90*l*. a year from it, and what monetary institution could say as much. Fortunately he did not want, nor was there any prospect of his wanting it; but it was a matter of great gratification to him to have been in his little way the means of preventing others wanting. A special vote of thanks was then passed to Mr. Frederic Ledger, proprietor of the *Era* newspaper, for his great exertions on behalf of the society on all occasions, and for organising and arranging the last annual dinner. A vote of thanks was also passed to Mr. Buckstone, and the meeting proceeded to make new arrangements with regard to assistance to the secretary in his duties for the next six months. A vote of thanks to the chairman concluded the proceedings.

Crystal Palace.—A large concourse of people attended this popular place of amusement and recreation on Good Friday: a number exceeding 30,000. This, though a smaller attendance than usual, is a marvellous fact, when we remember that Easter Monday is made a compulsory holiday; and many will devote that day to the palace, who formerly only had the opportunity to go on Good Friday.

Easter Performances.—There is scarcely any change in the programmes of the various theatres: Mr. Toole commences his farewell engagement at the Globe Theatre this evening.

The Passion Music at St. Paul's.—The usual Holy Week performance of Bach's Passion Music under the dome of St. Paul's took place on Tuesday evening last, before a crowded congregation. Bach's oratorio, which is yearly increasing in public estimation in this country, is eminently suited for forming part of a Church service, containing, as it does, the whole history of the Passion in the words of the Evangelist set to music of a sad and devotional kind.

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The Theatrical Observer;

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No. 16,211. TUESDAY, April 7, 1874. Price 1d.

PRINCE OF WALES'S THEATRE.—"SCHOOL FOR SCANDAL."

Mrs. Bancroft, on Saturday, fulfilled her intention and her promise by re-producing the "School for Scandal." With a company working so much and so well together as hers does, much was expected. This expectation was in nowise disappointed: every member of the company acted with that intelligence, with that finish, that have throughout their career been a distinguishing characteristic. Miss Wilton appeared for the first time as Lady Teazle, and discovered great aptness for the subtleties of the character—her early scenes fell nothing short of perfection, and in the later she proved herself one of the best comediennes now upon the stage; Mr. Bancroft's Joseph was an even, elegant performance, full of grace and easy nonchalance: his later scenes, too, were very effective. Mr. Coghlan's Charles Surface has no equal on the stage: it was worthy the best days of the drama; and a similar eulogium may be passed on Mr. Lin Rayne, as Sir Benjamin—there is nothing like him in that character now before the public. This fact is made conspicuously apparent by comparison with the manner in which the part was recently played at the Vaudeville; Mr. A. Wood was a capital Crabtree. Therefore, with a good Sir Oliver (Mr. Collette); an admirable Moses (Mr. Glover); an efficient and painstaking Rowley (Mr. Cathcart); and with satisfactory, and something more, representatives of Trip (Mr. Markby); Careless (Mr. Herbert); and Snake (Mr. Newton), what could prevent the comedy from being cordially welcomed? To these we may add the clever performance of Lady Sneerwell, by Miss Josephs, and an admirable portrait of Mrs. Candour by Mrs. Leigh Murray. The getting up of the comedy is beyond all praise: the scenery dresses, decorations, are incomparable; nothing like it has been attempted since Madame Vestris (in her time the arbiter of theatrical taste in this respect,) ruled over the destinies of the Olympic. The decoration of the walls emanate more from the skill of the upholsterer than from that of the scene-painter—they are hung with golden coloured satin, with pictures in oval frames, and subjects à la Watteau, that impart reality as well as beauty to the scene. We shall give a more detailed account of the acting in an early Number.

Her Majesty's Opera.—Madlle Lodi made her second appearance in the opera, "Rigoletto" on Saturday evening. She confirmed the good impression she made on her first appearance, as Amina. Her weak point is her want of the knowledge of the dramatic art, and in the heroine's *rôle* in this opera, not much acting is required: hence we may fairly pronounce her success in her second character a complete success. A new singer, Signor Galazzi, gave a very fair version of Rigoletto; and Signor Costa's fine voice had but small opportunities of display in the part, Sparafucile. Naudin's Duke is a fine performance, both musically and dramatically considered. A full attendance greeted the new prima donna's second appearance.

There seems to be a misapprehension in the profession with regard to the tenure and future management of the Standard Theatre. We can confidently state that the theatre is the freehold property of the family, and that the management has been entrusted to the eldest sons, Messrs. John and Richard Douglas, who have for some time past ably fulfilled the duties of managers.

Haymarket Theatre.—A new musical mythological extravaganza was produced at this theatre last night, and successfully so produced: Miss Gwynne was engaged for one of the characters, and the others were allotted to Miss F. Wright (who gave a very pleasant version of her part); A. Mellon, H. Massey, Henri; Messrs. Everill, Osborne, Weathersby, and Clark. We shall describe this pretty little piece more fully in our Number for to-morrow.

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THE EASTER ENTERTAINMENTS AT THE THEATRES.

After the wet weather came a fine Easter Monday, and the crowds that availed themselves of the out-door amusements provided for them filled every available conveyance. The theatres also came in for the share of attention which the holiday-makers invariably award to them. They were all well filled, and had the weather been less propitious they would perhaps have been still better attended. The Haymarket with its new mythological burlesque, in which Miss Fanny Wright makes so charming a Psyche—singing the music with real skill, and acting the part to admiration; the re-engagement of Miss F. Gwynne who as the god of love, her companion, is especially attractive; this, with Mr. Godfrey's capital comedy, "Queen Mab," and two amusing and well-acted farces, supply an entertainment for public enjoyment that cannot be surpassed. Then we have "The Prayer in the Storm," at the Adelphi—with its scenes of sensation, the powerful acting of the heroine, and the clever performance of the other members of the company, with its wonderfully realistic scenes—"the sea of ice," and the "deck of the vessel:" this, backed as it is by an excellent divertissement, in which the Vaughan troupe both delight and astonish the audience, and Oxenford's clever farce, "A Waltz by Arditi," will doubtless attract crowds throughout the holiday time, now fairly set in. There is no change whatever in the programme of the Lyceum, whereat "Philip," with Mr. Irving's admirable performance of the leading character, continues its prosperous career. At the Olympic, Mr. Tom Taylor's new play, "Lady Clancarty," with Mr. Henry Neville and Miss Ada Cavendish, as the hero and heroine, and Mr. G. W. Anson with his capital little bit of character-acting, give the most perfect satisfaction: some of the critics are going mad about Miss Cavendish, whose performance, however, must be admitted to be a very admirable one. There is great interest attached to the story of this play—historical interest, which makes it very acceptable to the dramatic public. Then there is Mr. Phelps, with the new addition of Mr. Honey, at the Gaiety—the performance of the former in "The Clandestine Marriage," is a gem out of the crown of the old temple of the drama. This really capital comedy was first produced at Drury Lane in the middle of the last century: it was written by Colman—some say assisted by Garrick; but the claim by Garrick arose from the latter having contributed the prologue and epilogue merely, which Mr. Hollingshead has—as we think, properly—omitted: there is nothing in either of them to interest or amuse. The whole of the actors in this comedy are well suited to their parts. Mr. Phelps's Lord Ogleby was a finished specimen of acting in a character which the elder Farren, throughout his career, completely made his own—as he did, in fact, almost every one he took: the most accomplished actor of his time, and he knew that fact himself. The new drama "Wig and Gown," at the Globe affords a good opportunity for Mr. Toole to exhibit his peculiar—for peculiar it is—talent in the principal character: yet Mr. Albery, the author, has not done himself justice—either as to invention or dialogue: the piece, indeed, is a weak one. The principal actor is very well supported by the regular members of the company: he is playing a short engagement previously to his American tour. "Madame Angot," or rather her daughter, still holds possession of the Opera Comique stage; a slight variation in the cast has taken place; Miss Emily Muir having left the company suddenly, a substitute had to be found—Miss Bessie Emmett—who in addition to having to learn the part of Clairette as written by Mr. Farnie, had also to unlearn it as played at the Philharmonic. By this glance at some of the theatres, it will be seen that the holiday makers were amply provided for.

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HAYMARKET.—THE NEW BURLESQUE.

The mythological extravaganza, "Love's Paradise," just produced at this theatre is a very pretty and attractive little piece—admirably got up, pretty scenery, and spiritedly sung and acted. Cupid and Psyche figure respectively as the chief representatives of the action of the drama, and they are ably assisted by Mercury, whose sparkling and brilliant attire, together with his gossamer wings and brilliant caduces, acted as the character is by Mrs. Alfred Mellon, gives life to the scenes in which that flighty messenger of the gods appears: Mrs. Mellon does complete justice to the part: an extract from the quarrelling duet from "Madame Angot," was spiritedly sung by her and Miss Henri, and loudly encored. Mrs. Mellon's dancing is, as heretofore, perfect—grace and neatness being its features. Miss F. Gwynne was a very accomplished, arch, and pleasant representative of Cupid. But it was left to Miss Fanny Wright—brilliantly attired—to take the palm; her graceful version of Psyche, her singing and acting, her style of dressing the part—all contributed to make her performance one of real, genuine merit. Mr. Everill, Mr. Osborne, Mr. Weathersby, and Mr. Clark supported the humour of the piece most effectively. Miss Henri (as Zephyrus) sang the second part in the Angot duet, and contributed greatly to gain the encore which it received. The scenery, principally the work of Mr. O'Connor, but in one instance that of Mr. Morris, came in for a considerable share of the approval of the audience. The music is capitally arranged, and the orchestra well up to its work.

The Handel Festival at the Crystal Palace.—The preparations for the Triennial Handel Festival at the Crystal Palace are now rapidly maturing. The festival will take place on June 22, 24, and 26, and the rehearsal, which is scarcely of less interest than the festival itself, on June 19. The musical arrangements are under the direction of the Sacred Harmonic Society, and, as before, conducted by Sir Michael Costa. The festival pamphlet, containing detailed information as to the prices of tickets, admission to Palace, conveyance by railway, &c., has just been issued, and may be had on application. The issue of sets of tickets for the three days of the festival will commence on Saturday next, and the issue of tickets for single days on Monday, the 20th inst. It will be observed that priority of choice will be given to purchasers of sets, who will be also able to secure rehearsal tickets at the same time. There is every reason to believe that the united efforts of the Crystal Palace Company and the Sacred Harmonic Society will make the Festival of 1874 as successful as those which have preceded it. The offices for the issue of tickets are at the Crystal Palace, and at 2, Exeter Hall.

The Death of Mr. R. Romer, for many years an actor at the Adelphi Theatre, is announced as having taken place on the 5th, at Southampton Street, Bloomsbury. We have a lively boyhood recollection of Mr. Romer being summoned at a short notice to take the late John Reeve's part, Jack Ragg, in which he made quite a sensation; but although in this character, which suited to his peculiarities, he achieved quite a success, yet his ability lay lower in the scale of the dramatic art, for he failed to become prominent in the company to which he was attached nearly the whole of his life. He was sixty-six years old when he died.

An English adaptation of M. Lecocq's "Cent Vierges" is in preparation at the Gaiety Theatre. M. Humbert will be here this season, with the Brussels troupe, to play "Giroflé-Girofla," with the original cast.

M. Blondin had, says the *Times* of India, another narrow escape on March 5th. The tight rope snapped just before his ascent.

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No. 16,214. FRIDAY, April 10, 1874. Price 1d.

NOTICES OF NEW MUSICAL PUBLICATIONS.

The Suppliant's Prayer. Music by J. Pridham. (Brewer, Bishopsgate Street, Within). A very simple and pleasing setting to an admirable little poem by the Rev. S. Stone. The embellishment of the frontispiece, in which a photograph of a kneeling child is given, with a plain gold border, surrounded by a graceful coloured floral wreath of great beauty. As a work of art, the frontispiece is remarkable: it is the work of Messrs. Stannard and Son. The song is written in the key of F major; the compass ranging from C below to D.

A Token. Music by J. E. Richardson. (J. Williams, Berners Street). This is a fresh and well-written song, admirably in keeping with the words, which are both poetic and full of intention. Here is a specimen of the poem—a young lover casts a rose into the stream and says:

"I watched it take its way far down the stream,
With perfumed thoughts to her so young and fair."

The lines here quoted are a specimen of the whole, and are worth whole volumes of the material which forms the modern fashionable ballad. The composer has done the poetry ample justice, both in accent and expression, and has set the verses to a very attractive and pretty melody.

The Wreck of the Hesperus. By J. L. Hatton. (Published by Joseph Williams). This is a characteristic setting of Longfellow's well-known poem. No musician knows better than Mr. Hatton how to treat such a subject: the melody is tuneful and the harmony all that can be wished. This ballad stands triumphantly forward from the great mass of discriptive songs—both in respect to originality and design. It will be a favourite, doubtless, with the public.

She Wore a Wreath of Roses. By William Smallwood. (Williams, Berners Street). An easy and clever arrangement of Knight's well-known ballad. Mr. Smallwood has accomplished his task to admiration—almost any young pianist may play this, and make it effective.

Novara. Another pianoforte piece, by the same composer, who is evidently well up to his work; this is a short and showy affair, consisting only of 5 pages, and described as a "petite morceau."

Lena. By the same composer, is of similar dimensions and of similar merit: it is a valse, and of a very popular kind. Mr. Smallwood has a good ear for tune.

The Fairy Barque. (Brewer and Co.), also from the same source, is quite equal in value to the other pieces, being, however, a little more important in its character. All these pianoforte pieces must prove very useful to musical teachers, as they are arranged (and fingered) in an intelligible and familiar way. In this capacity, especially, we give them all a strong recommendation.

The Blue-bells of Scotland. By John George Dent. (J. Williams). A familiar and clever transcription of the well-known old melody.

La Belle Vue. By the same composer. A very spirited polka, and one that cannot fail to please. In both these compositions, Mr. Dent has evinced a good deal of musical ability; and in the latter, not a little originality and musical ingenuity.

Music intended for Review should be sent addressed to the Editor before Tuesday in each week.

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HER MAJESTY'S OPERA.

Flotow's charming opera, "Marta," was played for the first time this season: it introduced Madame Alwina Valleria as the heroine, and a new tenor, Signor Ramini, to the critical audience of Drury Lane Theatre. Our readers will recollect the performance of this opera, some years ago, in the same theatre, when Miss Pyne occupied it and attempted—amongst the many vain attempts to do the same thing—to establish a National Opera in her own country. How she strove to do this against all kinds of difficulties—the luke-warmness and selfishness of English artists being her principal stumbling-block—is perfectly within our own rememberance. We have a lively recollection of the manner in which we personally have encountered the opposition to any plan that would secure a home for, and prosperity to, the English school of music: the late Mr. Rodwell, Mr. Wordsworth, and several others who were associated with us toiled in vain in the cause, the principal obstacles being the members of the musical profession themselves. In this opera, "Marta," Miss Pyne undertook the principal character, and it is not too much to say that no exponent of it, either before or since, has, in the remotest degree, surpassed her version of it; for brilliancy of execution, sweetness of voice, purity of intonation, it was one of the most conspicuous of modern assumptions. Madlle. Valleria, possessing fewer qualifications for the part than the lady we have just named, nevertheless, gave a very clever version of the character, and perfectly satisfied her audience. The new tenor, Signor Ramini, is a real tenor: he has a voice of excellent quality, and gets his upper notes with great certainty—the high B flat was a signal instance of this. The lower part of the voice, if deficient in volume, is nevertheless, sound in quality. He will be a great acquisition. The other characters were well sustained: the band and chorus excellent.

Royal Adelphi Theatre.—A special morning performance will take place at this theatre on Wednesday next, the 15th inst., on the occasion of the complimentary benefit given to Miss Russell, when the programme will contain the names of the principal artistes of all the leading theatres in London, who have volunteered their services; the Moore and Burgess Minstrels will appear. The stage arrangements will be under the direction of Mr. Vandervell.

Opera Comique.—Offenbach's celebrated opera bouffe of "Geneviève de Brabant" will be produced at this theatre on Saturday next, the 18th inst., when Miss Emily Soldene will resume her original *rôle* of Drogan. The opera will be placed upon the stage in the most efficient manner, with new scenery, dresses, and properties. Mr. Lindheim will be the musical conductor.

Royalty Theatre.—On the bills at this pretty little theatre, the comedy "Ought we to Visit Her," still holds a place, but were it not for the fact that Miss Hodson takes the part of the heroine, it must have long since been replaced by something more worthy of public favour. As it is, she makes the most of a tame, unsupported character, and creates an interest in as poor and as inane a specimen of dramatic literature, as Mr. Gilbert ever appended his name to. We shall be glad to see this promising and clever young actress amongst more fitting companions, and where she shall have more scope for her genuine and undeniable talent.

A performance of chamber music was lately given by permission of Frederick Schumann, Esq., at his residence, 16, Berkeley Square, in aid of the Mendelssohn Scholarship Fund. The programme was inclusive of the well-known works by the Leipsig master, and the performers were Madame Norman-Neruda, Herr Joachim, Herr Strauss, M. Zerbini, Signor Piatti, Mr. Charles Hallé, and Sir Julius Benedict.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,216. MONDAY, April 13, 1874. Price 1d.

DONIZETTI'S LAST RESTING-PLACE.

It has always been a matter of doubt where the body of Donizetti rests—Donizetti, the favourite composer of the present century, who, though not a musician of the high order that would place him in the same rank with some of his predecessors, Mozart, Beethoven, or even Rossini, yet a brilliant and clever composer, a true melodist, and a most effective operatic writer. How his works were admired all who have been frequenters of the opera know—how they *are* admired the continued repetition of them at both our operatic establishments fully proves. Bellini and Donizetti for many seasons divided the opera frequenters' admiration—the former for his lovely melodies; the latter for the same cause, with the addition of the most effective orchestration. Of the two, perhaps, Donizetti was the better musical scholar; but who shall hear some of the airs in "La Sonnambula," and not be touched with their beauty and the elegance of thought displayed by their author? These thoughts have suggested themselves to us from a paragraph we have seen in a foreign paper. Hitherto the traveller to Bergamo who has sought the tomb of Donizetti has been led to the monument in the church of Santa Maria Maggiore, and he has been then told that the true resting-place of his bones was not known. Recent circumstances, however, have thrown some light upon a matter previously shrouded in mystery. The revered remains of the author of "Lucia di Lammermoor" have at length been discovered hidden away in one of the cells of a private mortuary house belonging to a noble family. There appears for some time past to have been a conviction that the composer lay buried in this particular spot. On Saturday last some members of the Town Council undertook to investigate the matter, and after careful search were enabled to distinguish the coffin of Donizetti from many others amongst which it was placed. According to the report in an Italian paper the ceremony seems to have been regarded as of solemn and even pathetic interest. While the coffins were being opened the Town Council were moved to tears, which gave place to a sense of satisfaction when it was discovered that the corpse was still recognisable as that of the composer. The dark green tunic in which the body had been placed at the time of its burial remained intact, and this fact, together with other circumstances attending the search, was, by the order of the Council, duly recorded before quitting the ground. The precious remains will be deposited in a bronze urn specially designed for the purpose.

Musical Perquisites.—The Caucasus no longer deserves its Horatian epithet of "Inhospitable"—at any rate singers will not think so. The people of Tiflis have recently shown how far Art may "soften the manners and not suffer them to be savage" by throwing to a favourite *prima donna* bouquets tied up with bank notes instead of ribbons. Moscow has been distinguishing itself by the size of its complimentary nosegays—Tiflis by their more substantial, and, no doubt, more acceptable value. There is something to be said in favour of making presents to well-paid artists, as there is for giving "gratuities" to railway porters and waiters. It is not respectful to their art, but it is less objectionable than the practice lately illustrated at Boston, where a payment of about £2400 was made to a famous soprano for six nights' singing. It is thus that a few stars absorb profits of which a fair share might otherwise be spent in teaching audiences that there is much more good operatic music in the world than is dreamed of in their costly experience. The system of Tiflis is economy itself when compared with that of robbing music in order to overpay a few musicians.—*Globe.*

The restoration of the Alexander Palace is rapidly progressing. There are not fewer than 1200 persons engaged on the works.

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"THE SHADOW OF DEATH,"

PAINTED BY MR. HOLMAN HUNT.

Now on View from Ten till Five. A spacious platform has been erected, so that visitors now have unimpeded view of the picture. 39B, Old Bond-street. Admittance 1s.

Dore's Great Picture,

CHRIST LEAVING THE PRETORIUM.

With "Triumph of Chritianity," "Christian Martyrs," "Francesca de Rimini," "Neophyte," "Andromeda," &c., at the Dorè Gallery, 35, New Bond Street. Ten to Six. Admission 1s.

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No. 16,217. TUESDAY, April 14, 1874. Price 1d.

Her Majesty's Opera.—Two new singers made their first appearance here on Saturday night, in Donizetti's "La Favorita," Mdlle. Titiens being the Leonora, and Signor Naudin, Fernando. Signor Giulio Perkins, who appeared as Baldassare, has a powerful and telling voice of good quality and compass—the lower register being the best part of it. The other new singer, De Reschi, gave the music of Alphonso with great taste and judgment: he has a good baritone voice, which he manages with great skill.

Royal Italian Opera.—Rossini's "Barbiere di Seviglia" introduced Mdlle. Marimon to the audience of this theatre, as Rosina, on Saturday night. Her success was complete: her facile vocalization is admirably suited to the music, and although certain unimportant transpositions had to be made in the music to suit the compass of her voice, yet the performance was altogether irreproachable. Her embellishments—one of them especially excited the wonder and admiration of the audience—her marvellous shake on the C sharp in the waltz introduced into the lesson-scene, for example. Madlle Marimon is a singer with gifts that constitute her a fitting exponent of Rossini's florid music. A débutant, Signor Blume-Dorini, was the Count; he exhibited no particularly noticeable qualifications for a part which is not within the scope of many artists of the present day. Cotogni was a capital Figaro; and the other parts were fairly sustained.

Haymarket Theatre.—A striking novelty is in rehearsal at this theatre: it is the work of Henry and Oscar Mayhew, and called "Mont Blanc." Mr. Buckstone has the leading part in it. It is intended to give a dramatic and pictorial illustration of an ascent of the mountain. The sketches from which the scenery &c. will be prepared have been taken on the spot. The subject is an interesting one, and, in the hands of Messrs. Mayhew, no doubt can be entertained of its successful treatment.

Mrs. German Reed, has taken the St. George's Hall, and will commence her season on the 20th instant. The performance will consist of "Ages Ago," and "Charity begins at Home." Mr. Corney Grain is still a member of the company, and Mr. Arthur Lawriston replaces Mr. Cecil, now at the Globe.

At the "Horns," Kennington, on Wednesday evening last, the Rev. R. Hill, B.A., entertained a numerous and select audience with a somewhat unique but most admirably chosen programme, which he very happily styled "A Drawing Room Musicale." The names of the eminent artists, whose assistance he secured for the occasion, are too well known in the musical world to require from the pen of a reporter either comment or encomium. As to the reverend gentleman's reading, he exhibited both power and pathos, being gifted with an unusually sweet and powerful voice completely under his control. He absolutely moved his auditors to alternate mirth and tears, while his elocution charmed his attentive listeners by its unfettered freedom and genuineness. With wonderful grace of action, a distinct articulation, and an ear sensitive to the nicest modulation, Mr. Hill gave a just and eloquent rendering of his authors. The most remarkable feature in Mr. Hill's reading is his thorough merging of individuality; unassisted by stage costume and disguise, it is the greater triumph for the reciter, appearing in simple evening dress, to accomplish this difficult task. We have no hesitation in saying that the Rev. Richard Hill bids fair to enjoy as brilliant a success as those celebrated readers who have traversed the same path before him. We cannot refrain from expressing the delight the audience also exhibited on the exquisite and finished performance by that accomplished artiste, Madame Julia Woolf.

Mr. Sims Reeves has been obliged to telegraph to the committee of the Birmingham Choral Society, regretting his inability to attend their concert, through illness.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Verdi's Opera,

RIGOLETTO.

Il Duco, Signor Naudin; Rigoletto, Signor Galassi; Monterone, Signor Campobello; Maddalena, Madame Trebelli-Bettini; Giovanna, Mdlle. Bauermeister; and Gilda, Mdlle. Lodi (her second appearance in that character).

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices:—Stalls, 21s.; Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from 10.0 to 5.0.

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No. 16,218. WEDNESDAY, April 15, 1874. Price 1d.

THE BRITISH MUSICAL AND DRAMATIC INSTITUTE.

The seventh practical rehearsal of the above society was held on Tuesday evening, the 7th inst., at their hall in Great Russell-street, Bloomsbury-square. A somewhat lengthy programme was successfully carried out, under the able direction of Mr. Charles Sleigh, the manager. We cannot be expected to criticise every individual performance, but we may mention the following as amongst the most successful efforts of the evening. A pianoforte solo by Mrs. Sampson; "Did ye see the red rose," by Mr. C. Sleigh, whose sweet tenor voice as well as musical taste, was displayed to great advantage; "Who's that tapping," sung by Miss Rebecca Isaacs in her best style, and those who remember this lady as a leading singer at Covent Garden, and other theatres, some years ago, can imagine how admirably she acquitted herself; "The blind girl to her harp," by Miss Clara Hodgson, who combines a real soprano voice with dramatic power of no common order; "England, dear old England," sung by the composer, Mr. W. Arter; and a humorous recitation, "Love in a balloon," by Mr. Rendle; these were all very pleasant and clever performances. We may add that the remainder of the songs, choruses, and recitations were delivered in a manner which reflects great credit on the members of the Institute. Mrs. Sampson, Miss Isaacs, and Mr. H. Regaldi acted as accompanyists. We cordially recommend this admirable institution to the notice and patronage of the musical and dramatic public; first-rate tuition is one of the advantages held out by the managers, and judging from the character of the performances, it is most successfully accomplished.

Royal Italian Opera.—Donizetti's "La Favorita" has always been a favourite opera in the repertoire of the Royal Italian Opera. Madlle. d'Angeri is a well-qualified exponent of the character, Leonora; and Signor Nicolini is seen to great advantage as Fernando. The opera frequenters have now an opportunity of comparing the casts of this opera at the two theatres.

"La Fille de Madame Angot" has been withdrawn from the programme at the Folies Dramatiques, in Paris, and that opera is replaced by "La Belle Bourbonnaise," an opera by M. Ceedès; the music is of a superior kind, being original and very attractive. Although the work is brilliant and the plot interesting, it does not appear likely to rival its predecessor in popularity.

Signor Vianesi, the conductor of the Royal Italian Opera is likely to obtain in Paris that which musicians regard as soldiers do the marshal's baton, the baton of *chef d'orchestre* at the Grand Opera—a post once held by Cherubini and by Habeneck.

Vaudeville Theatre.—The new comedy, from the pen of Mr. Albery will, it is expected, be produced on Saturday next. The burlesque at Whitsuntide is by Mr. Burnand.

The New National Gallery contains at least one room twice the size of the largest in the present Gallery. Many pictures, almost an equal number to those now exhibited' are packed away for want of space. They are not of the first rank, but many of them will excite great interest when they are once more exhibited.

St. James's Theatre.—This theatre will be occupied about the end of the month by Mr. Francis Fairlie, the provincial manager, who brings with him a company for the performance of Mr. T. W. Robertson's comedies and a new opera bouffe.

Miss Furtado will play the leading part in Mr. West Digge's new drama of "Fair France," which will be produced at the Queen's Theatre on Saturday next. Miss Furtado's return to the London stage will be hailed with general satisfaction.

Miss Marriott is performing at the Queen's Theatre, Manchester, in the drama of "The Sea of Ice."

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, (Extra Night), will be performed Beethoven's Opera,

F I D E L I O .

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,219. THURSDAY, April 16, 1874. Price 1d.

AUTHORS, MANAGERS, ACTORS, AND THEIR CRITICS.

NOTHING is more damaging to authors, managers, and actors than unjust criticism: on their reputations respectively depend their means of living, and when they are unjustly assailed the critic should be made answerable to all who have any notion of fairness for the justification of his opinion. But when the pen of detraction is used by a writer evidently incompetent, it is time for those who wish the office of critic to be at all respected to expose the injustice and weakness of such undeserved censure. A misjudging individual, who is permitted to write for a respectable evening paper, under the assumed cognomen of "Whyte Tighe," (intended, no doubt, for a joke), takes upon himself to condemn every new piece which is put upon the stage; and that condemnation is not expressed in the language of common sense, but in an affected, sickly, and effeminate manner. Before we give an example we shall quote the heading of a flippant article against Mr. Byron's new comedy at the Holborn; and also, more recently, that of Mr. Reece's drama at the Strand: the first of these effusions is headed "Blood and Rosewater"—the title of the comedy, being "The Thumbscrew;" the other is headed "Earth or Heaven"—Mr. Reece's drama being called "May; or, Dolly's Delusion." Mr. Godfrey's comedy at the Haymarket was also subjected to similar impertinence. First of all, we will do this uncommonly small critic the honour to point out to him that he is guilty of the very fault of which he complains in Mr. Byron: he says, the comedy is described by author or manager (it doesn't to us matter which) "as a drama of domestic, comic, and melodramatic interest." To this really inoffensive description the writer appears to object; and yet he can head his unintelligible comments upon this drama, "Blood and Rosewater." Well, he goes on to say, in his own little innocent way—"*Whereas*, its interest appears to me to be so very weak as scarcely to be capable of *bearing on its shoulders* (the *shoulders* of a drama!) so *portentous a weight* as those three words would indicate!" This sentence is confused and simply absurd. We dare say Mr. Byron, if he condescend to have any choice in a matter wherein so poor a scribe is concerned—we dare say, he would prefer to be abused in an intelligible form, and by one who has some knowledge of his subject. But this gentleman, who is evidently an amateur critic, scatters his little opinions about with a lavish hand, and those opinions are never even qualified by the least degree of praise—they are always intended to be severe, and are always ridiculous and unjust. Then, again, he speaks of the comedies of the late Mr. Robertson as forming the "tea-cup and saucer" school! This is what he says of Mr. Byron, and by this extract the value of all the stuff he writes may be estimated: "But perhaps it is not so very surprising after all, as Mr. Byron's new world exists in some planet millions of miles away, *whose* occupants (the planet's or the miles'?) have nothing whatever in common with us, either as regards character, dialogue, or ways of thought, and *whose* (?) proceedings cannot therefore be judged by any standard of our own." Sheer rubbish: what on earth can this mean? Then he says that "Mr. Clarke tries hard to *galvanize* his character into something," and treats us to a logical conclusion: "Just as too long-continued astronomical *study through a telescope* is bewildering, &c., so Mr. Byron's glimpse of the murderous planet," &c. We think the reader must have had enough of this kind of bosh: so we spare his patience. But we cannot forbear to remark that these wretchedly conceited attempts at criticism have invariably the intention to wound some one—authors, managers, or actors—who are as superior to their detractor respectively as a competent critic is to a White Tie. Now this is plain English, and we hope the writer will be able to understand it, and profit by it.

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ADELPHI THEATRE.—MISS RUSSELL'S BENEFIT.

A COMPLIMENTARY benefit was given to Miss Russell, on Wednesday morning, under the experienced and clever stage-managership of Mr. Vandervell, whose task was performed to admiration—a more varied or better selected entertainment we never had the pleasure to attend. The Moore and Burgess Minstrels opened the programme with some clever songs and comic effusions—the dialogue between the gentleman who presides and the Bones (Mr. Moore) excited roars of laughter, in which audience and critic alike joined. This was followed by "A Waltz by Arditi;" and a really clever rendering of the scena in "The Grand Duchess," by Miss Julia Matthews. A scene from "Richelieu Re-dressed," in which Mr. Righton and Mr. G. W. Anson—the two favourite and clever comic actors from the Olympic, fairly delighted the audience. Mr. Denbeigh Newton gave great effect to "The Village Blacksmith," which however, was transposed to suit his voice. Then there was a young lady (Miss Estelle Emrick) who contributed Rossini's "Una voce," and though a little over-taxed in the execution of the variations, showed considerable vocal facility, and sang well in tune. Miss Loseby sang a ballad and was encored; and Miss Anglina Claude gave the Tickling Song from "Nemesis." Then there were Mr. James Fernandez in a new vocation—he showed an evident goût for the comic, in the opening speech of the trial, "Pickwick and Bardell;" and Mr. Lionel Brough's witty sketch from his entertainment, in which he gives a laughable and clever personation of a Policeman. Miss Russell's singing of the duet from "Trovatore," with Mr. Sidney, was admirable. Miss Marie de Grey sang most charmingly, "Looking Back." Miss Marie Henderson's recital of the "Charge of the Light Brigade" was exceedingly clever, and elicited loud applause. Mr. E. Terry created considerable laughter by his capital singing of his various "Complaints." "Cox and Box," was very cleverly done by Messrs. Wood, Sullivan, and Taylor; a ballet by Miss Vaughan and her troupe, and several other sketches, (the last two of which we left unperformed at half-past five) completed as pleasant an entertainment as could either be imagined or desired. Mr. Vandervell, who, we are told, has had great experience in stage-management, was particularly successful, not only in the arrangement of the component parts of the entertainment, but also in the regularity with which it was conducted throughout. The house was crowded.

THE first OPERA CONCERT for the season was given at St. James's Hall, on Wednesday evening: unfortunately for its attraction Madlle. Titiens was ill; and Madlle Lodi, who is compelled by serious indisposition to return to her own country—the climate of England having damaged her health—was also of course absent. This accounts for rather a meagre attendance. Madame Trebelli-Bettini and Madlle, Valleria shared the principal honours of the evening.

MADAME TUSSAUD'S EXHIBITION.—Another addition is made to the unique collection of celebrities now to be seen—in wax—in Baker Street. So many ladies and gentlemen have been added to the company, that the wonder is where M. Tussaud finds room for them. The crowds round the figures put one very much in mind of the numbers that stood eager and anxious to get a view of the Kohinoor diamond in the Exhibition of 1851, with this slight difference, that before getting to the light of the world some unnecessary pushing and crowding had to be gone through, while a stream of packed, but exceedingly orderly visitors waited their time, and so by a little management, were enabled to get a good view of his or her especial favourite. Our visit was paid rather early in the day. The more recent addition is that of Sir Garnet Wolseley. It is a capital likeness.

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LES HUGUENOTS.

Raoul di Nangis, Signor Fancelli (his first appearance this season); Il Conte di St. Bris, Signor Agnesi; Il Conte di Nevers, Signor Galassi; Marcello, Herr Behrens (his fourth appearance); Urbano, Madame Trebelli-Bettini; Margherita di Valois, Mdlle. Risarelli; and Valentina, Mdlle. Titiens.

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An Entire Change of Company. The best and most varied Entertainment in London. Abe Daniels (the Funny Musical Clown), Miss Carlotta Verte (Serio-Comic and Dancer), the Wonderful Martinette Family. Miss Georgina Smithson (in her Celebrated Burlesque of "Madame Angot." First Appearance of Mr. Brown and Miss Kate Kelley (Duettists), Miss Milly Howard (the Popular Serio-Comic), Levite and Nina (the unrivalled Eccentric Couple), Mr. Harry Jackson in an Original Entertainment called "The Heads of the People,") Messrs. Fothergill and Summerson (in their Screaming Sketches), Mr. Pat Corri (Baritone), and many other *Artistes* of Renown. Manager, Mr. Sam Adams.

MR. PAT CORRI'S BENEFIT, WEDNESDAY, APRIL 22nd, 1874.

HOLLOWAY'S OINTMENT AND PILLS.—HEALTH LOST AND FOUND.—After safely struggling through the winter, multitudes will fall victims to the throat and chest complaints so common in the spring. If the first symptoms receive attention and judicious treatment, not only will future danger be averted, but old ailments will give way and better health will be attained than was enjoyed before the illness. No treatment for safety and certainty of success may be so confidently relied upon as that discovered by Professor Holloway, whose Pills and Ointment always restore the sufferer. While the Pills are taken in moderate doses, the Ointment should be well rubbed upon the skin, near the part affected, as actively as salt is forced into meat.

COALS.—Best Staffordshire, 33s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s. Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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Where all Communications and Advertisements must be Addressed

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,221. SATURDAY, April 18, 1874. Price 1d.

A GLANCE AT THE THEATRES.

The first Floral Hall Concert will be given this morning: Madlles. Marimon and Albani, Signori Nicolini, Bolis, Cotogni and Maurel will assist, together with nearly all the principal artists of the Royal Italian Opera. Signori Vianesi and Bevignani, and Sir J. Benedict are the conductors. "The Bells" will be produced at the Lyceum—to give Mr. Henry Irving an opportunity of appearing in the first of a series of revivals which the management contemplate giving; this series is to include "Charles I.," "Eugene Aram," and "Richelieu." The Criterion, which is pursuing a successful career, will have to night, a New Musical Absurdity added to its repertoire, called "Normandy Pippins," supported by Mr. Clarke, Mr. Barker, Mr. Garden, Mr. D. Fisher, Mesdames Hughes, Montgomery, Hayes, and Fanny Holland, with an efficient chorus. Mr. Hollingshead's connexion with the Opera Comique ceased last night, when the partnership which existed between Mr. Morton and himself came to an end. The operetta, "Madame Angot," is withdrawn, and "Geneviève de Brabant," will take its place, with Miss Soldene as Drogan, supported by a capital company. The Queen's Theatre opens to-night with a new piece, called "Fair France," in which Mr. Creswick and Miss Furtado will appear, together with quite a new company. The play is the production of Mr. West Digges, who will make his first appearance in one of the principal characters. At Her Majesty's Opera, Signor Fancelli will make his first appearance this season, on Monday night, as Lionello, in Flotow's opara, "Marta;" Marta, Madlle. Alwina Valleria.

Dr. Lynn at the Egyptian Hall.—It is only now and then that in the profession of Legerdemain, a bright star appears in the horizon of mediocrity into which the art —if art it can be called—has fallen. In the present generation, those who remember Houdin can tell of the wonder and admiration with which his astounding feats were greeted. Again Frickel, after a lapse of some years, took the puplic by storm, calling forth almost as much admiration and patronage as his predecessor had so often received. From that period to the beginning of last year, Professor Anderson had been the acknowledged leader of a profession which imparts great amusement to the public. But with Dr. Lynn has commenced a new epoch in the art of conjuring, and we are justified in stating that he bids fair to raise it, at least to an equality, with the other branches of light amusements. Not only is the character of his entertainment of a higher class than any of those formerly attempted, but he has also rendered the public a great service in exposing the trickery and imposition of the so-called Spirit-Media, for which all right-thinking and sensible people will be thankful. The majority of his tricks are novel and we believe entirely his own; but as he gives two entertainments daily, it is but just to expect a slight reproduction, if we want variety. The most beneficial part of his performance he generally repeats at each entertainment, viz.: the Cabinet, Sack, & Box tricks. Having seen these, and heard his previous explanations, the most steadfast believer in Spiritualism ought to be convinced of his folly. The comfort of the hall, coupled with the high nature of the performance and the gentlemanly manner of the entreprenneur, makes this the most complete entertainment of its kind that we have seen for many years.—*From a Correspondent.*

Miss Nelly Moon will take her first benefit at the Surrey Theatre on Wednesday evening next. A most attractive programme is promised.

Music Received for Review:—Evenings with the best composers, books XI., XII.—Butterfly Bowers—A Birdies life—Those memories will return—The Summer breezes sing of thee—The New Moon— The Anchor—Music intended for review should be sent on or before Tuesday in each week.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Rossini's Opera

IL BARBIERE DI SIVIGLIA.

Il Comte Almaviva, Signor Ramini; Il Dottore Bartolo, Signor Borella; Figaro, Signor Catalini; Don Basilio, Signor Agnesi; Fiorello, Signor Rinaldini; Sargente, Signor Casaboni; Bertha, Mdlle. Bauermeister; Rosina, Madame Trebelli-Bettini.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices :—Stalls, 21s.; Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from 10.0 to 5.0.

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This Evening, the Performance will commence with the Farce of

HIDE AND SEEK.

After which, will be produced the celebrated Adelphi Drama, entitled

THE PRAYER IN THE STORM;

OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise; Messrs. J. Fernandez, H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

To be followed by a

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in which Miss Kate Vaughan and her celebrated *Troupe* will appear.

To conclude with a New and Original Farce, by John Oxenford, entitled

A Waltz By Arditi.

Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland; Misses Hudspeth, E. Phillips, and M. Howard.

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

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EVERY EVENING at 8. MONDAY, WEDNESDAY and SATURDAYS at 3 and 8.

MOORE AND BURGESS MINSTRELS,

Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

EASY SHAVING.

Miss F. Wright, &c.

Followed by a New and Original Comedy, entitled

QUEEN MAB.

Characters by Messrs. Buckstone, Chippendale, Kendal, Howe, Everill, Buckstone, jun.; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, and Miss H. Massey.

Concluding with a new Musical and Mythological Extravaganza, entitled

LOVE'S PARADISE.

Characters by Messrs. Everill, Osborne, Weathersby, Clark; Mesdames F. Gwynne, F. Wright, A. Mellon, H. Massey, Henri, Vokins, Harrison, Matthews, L. Watkins, &c.

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Regent Circus, Piccadilly.—SPIERS and POND, Sole Proprietors.

Under the Management of Mr. HENRY J. BYRON. *Business Manager, Mr. E. P. HINGSTON.*

This Evening, the Performances will commence, at 8, with an Original Comedy, by H. J. Byron, entitled

AN AMERICAN LADY.

To conclude with a Musical Absurdity entitled

NORMANDY PIPPINS.

The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr. J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

MADAME TUSSAUD'S EXHIBITION

Baker Street, Portman Square.—Established Thirty Years.

Several Life-size Portrait Models of the most distinguished personages of the day have been recently added. On view, new and most magnificent COURT DRESSES from the first Paris and London houses Portrait Models of M. Thiers, President of the French Republic, the Prince Imperial of the French, the Shah of Persia, Marshal M'Mahon, and the late Charles Dickens Also new portrait models of the Prince of Wales, Sir Roger Tichborne, Dr. Livingstone, Mr. Stanley and the boy Kolulu. A portrait model of His Late Imperial Majesty Napoleon III. Mrs. Cotton now added. Admission, 1s.; children under ten, 6d. Extra Rooms, 6d. Open from 10 a.m. till 10 p.m

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Manager, Mr. CHAS. MORTON. *Directress, Miss EMILY SOLDENE.*

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MR. PAT CORRI'S BENEFIT, WEDNESDAY, APRIL 22nd, 1874.

HOLLOWAY'S OINTMENT AND PILLS.—HEALTH LOST AND FOUND.—After safely struggling through the winter, multitudes will fall victims to the throat and chest complaints so common in the spring. If the first symptoms receive attention and judicious treatment, not only will future danger be averted, but old ailments will give way and better health will be attained than was enjoyed before the illness. No treatment for safety and certainty of success may be so confidently relied upon as that discovered by Professor Holloway, whose Pills and Ointment always restore the sufferer. While the Pills are taken in moderate doses, the Ointment should be well rubbed upon the skin, near the part affected, as actively as salt is forced into meat.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,222. MONDAY, April 20, 1874. Price 1d.

Opera Comique.—The performances, under the management of Mr. Morton, commenced on Saturday night, with a new and successful version of one of Lecocq's operettas: the libretto is by Mr. Farnie, and the title of the pretty little musical offering is "My New Maid," in which Miss Albertazzi and Miss Violet Granville are particularly successful. The revival of "Geneviève" is a clever stroke of policy: it is a wonderful favourite with the public, and played as it is by most of its original representatives in England, Miss Soldene being at their head, cannot fail to answer managerial expectation. The theatre was crowded.

Mr. P. Corri, of the Royal Music Hall, Holborn, announces his annual benefit, for Wednesday next, when he will be supported by almost every music hall celebrity of the day. Mr. P. Corri has real claims on the public: his career extends over a great many years, and we believe he has always been a great favourite, both in public and private life. We heartily wish him success.

Mr. Tom Taylor will take the chair at the next meeting of the New Shakspeare Society, when Mr. Fleay's paper on the authorship of the "Taming of the Shrew" will be read, contending that only the scenes in which Katharine and Petruchio appear were written by Shakspeare, the other scenes being due to the recaster of the old "Taming of a Shrew." What does it matter?

The British Musical and Dramatic Institute will give a grand musical and dramatic performance on the 25th April, at the Concert Hall, Store-street, Bedford Square. Several eminent *artistes* have promised their support on the occasion, and some of the more promising members of the Institute will make their first public appearance. We have recently invited attention to this useful institution, and we hope the approaching entertainment will be properly appreciated and supported.

The death of Mr. Charles Young, the talented comedian, occurred on the 24th of January at his residence in Sydney. His reputation as an actor was very great both in the colonies and in London, where he played in burlesque parts with much success some time ago. This is the divorced husband of Mrs. Hermann Vezin.

The Criterion.—The new extravagaza called "Normandy Pippins," was produced at this theatre, and received general favour. We shall enter into its merits in our next Number.

Mr. Sothern is about to visit San Francisco; will then proceed to Australia. He is engaged at the Haymarket at Christmas.

Mr. Dion Boucicault has presented the heroine (Miss Rose Estynge) of his drama, "Led Astray," with a valuable gold bracelet, set with pearls and turquoises.

New Opera.—There is a prospect of Mr. Alfred Holmes's opera, "Jeanne d' Arc" being produced at Drury-lane, the principal part being sustained by Madlle. Titiens. Two of Mr. Holmes's overtures have been produced with success at recent concerts—one at the Crystal Palace, and the other at the British Orchestral Society.

A Man with a Duet in his Throat.—According to the Vienna papers, a tenor singer has recently presented himself to the physicians of that city, who, by means of some abnormal formation of the vocal organs, is able to sing two notes at once.

Adelina Patti, by a Royal decree of the Emperor of Austria, has been appointed first chamber singer to their Imperial Majesties—a compliment usually reserved for native vocalists.

Herr Wagner's early opera, "Rienzi," has been successfully produced at the Fenice, in Venice. The local critics were surprised and pleased to find no traces of the "music of the future" in "Rienzi."

Her Majesty's Opera,

DRURY LANE.

This Evening, (Extra Night), will be performed Flotow's Opera

M A R T A .

Lionello, Signor Fancelli (his first appearance this season) ; Plumketto, Signor Agnesi ; Lord Tristano, Signor Borella (his 2nd appearance this season) ; Nancy, Madame Trebelli-Bettini ; and Lady Enrichetta, (Marta), Mdlle. Alwina Valleria.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0 ; the Opera to commence at 8.30.

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The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

MADAME TUSSAUD'S EXHIBITION,

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

OPERA COMIQUE

Manager, Mr. CHAS. MORTON. *Directress, Miss EMILY SOLDENE.*

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In her original *rôle* of Drogan.

Preceded by a

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Music by Lecocq, and a

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LES CLODOCHES in one of their Grotesque Quadrilles, will appear in the Opera Bouffe.

CRYSTAL PALACE.

Particular Attraction for this Week. Monday.—General Attractions. Tuesday.—Operettas. Wednesday.—Miss Caroline Parkes' Benefit. Thursday.—Operettas. Friday.—General Attractions. Saturday.—Concert. Mr. Manns' Benefit. The Fine Art Courts and Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Admission: Monday to Friday, One Shilling; Saturday, Half-a-Crown; or, by Guinea Season Ticket.

The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

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MR. PAT CORRI'S BENEFIT, WEDNESDAY, APRIL 22nd, 1874.

HOLLOWAY'S OINTMENT AND PILLS.—In reviewing the past twenty years no class of diseases has received more attention than those affecting the throat, lungs, and mucous air-passages; and in pointing to that future term it may be safely predicted that external measures of cure will be mainly relied on for their removal. Witness the wonderful cures daily effected in both hemispheres, by Holloway's remedies, of hoarseness, sore throat, inflamed or ulcerated diphtheria, bronchitis, wheezing, difficulty of breathing, shortness of breath, and a host of similar dangerous complaints, which yield gradually, easily, and thoroughly to this Ointment, well rubbed twice a day upon the throat, back, and chest, after the skin thereon has been prepared for its absorption by brine.

COALS.—Best Staffordshire, 33s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d .S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,223. TUESDAY, April 21, 1874. Price 1d.

QUEEN'S THEATRE.—"FAIR FRANCE."

A FOUR-ACT drama called "Fair France," was produced at this theatre on Saturday night. Its production resulted in the most distinct and unequivocal failure. Criticism, in such a case, is quite out of the question: to indicate its errors and shortcomings we must point to the whole drama—faulty in construction and weak in execution, it had not a single redeeming feature. From the commencement of the second act, until the fall of the curtain, the disapprobation of the audience was decidedly, vigorously, honestly expressed—even the occupants of the gallery were strong in their ridicule—indeed, much more entertainment was derived by the audience generally, from the sometimes witty remarks that came from above, than from that which was going on before them. The only part of the so-called play that received the least attention, even from the audience, was that in which Mr. Creswick was engaged: he spoke some clumsily, ill-written lines with a force and emphasis that gave them a little effect; and Miss Furtado, (we suppose the author intended her character for the heroine) did as much as an acknowledged actress could do, with dialogue, the parallel of which has seldom found its way into public. The rest of the performance was received by the good-natured ridicule of an audience, who really wished to be pleased, and who struggled vigorously to swallow the poverty-stricken repast prepared for them. The four acts took three hours and ten minutes, and seventy-five minutes of that time were consumed in listening to the orchestra, for on account of the delays between the acts, the services of the band were in constant requisition, but that was really the best part of the entertainment. The "play" is unworthy of the name, the acting, with the exceptions we have referred to, unequivocally bad—scarcely any of the actors knew their parts; and the management is evidently incompetent; on one occasion the stage was kept waiting more than five minutes. In fact, a more dismal failure than "Fair France," and we say so distinctly and advisedly we have never witnessed, although we have been connected with the press all our life-time; this was also the opinion of those who, like ourselves, had been led to neglect the notice of other more important new entertainments, misled, as we were, by the ambitious announcement of a new play, in four acts! The whole affair is a hopeless mistake, nothing can remedy it: and it was somewhat strange that the same want of tact and knowledge that governed the stage, was also more palpably apparent in the front of the house: no attention had been paid to cleanliness or decoration—no courtesy, not even common civility, met with in the lobby—the seats usually appropriated to the press were said to be all let, though the greater part of the dress circle and the stalls were unoccupied throughout the evening. Altogether, we may fairly pronounce the opening of the Queen's Theatre on Saturday a most decided failure; no such disapprobation as that which "Fair France" encountered has been expressed by an audience in our time; yet, though great the condemnation, the play, the performance, the management, and nearly all connected with it, thoroughly earned and deserved it.

MR. PLIMSOLL has secured a valuable ally in MR. LEOPOLD LEWIS, the author of the "The Bells," who has a new drama in active preparation at the Adelphi, in which the question of unseaworthy ships will be treated. The scenery will be very elaborate, including a representation of a large vessel. The principal characters will be played by Miss Lydia Foote (an actress who has been too long absent from London), Mr. Fernandez, and Mr. Leathes.

MR. FECHTER has returned from America, and will shortly appear in one of our London theatres.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed the Opera of

LA FAVORITA.

Fernando, Signor Naudin; Alfonso XI., Signor de Reschi; Baldassare, Signor Giulio Perkins; Gaspar, Signor Rinaldini; Inez, Mdlle. Bauermeister; and Leonora, Mdlle. Titiens.

The Incidental Divertissement will be supported by Mdlle. Blanche Ricois, Mdlle. Adelina Gedda, and the Corps de Ballet.

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MR. PAT CORRI'S BENEFIT, WEDNESDAY, APRIL 22nd, 1874.

HOLLOWAY'S OINTMENT AND PILLS.—In reviewing the past twenty years no class of diseases has received more attention than those affecting the throat, lungs, and mucous air-passages; and in pointing to that future term it may be safely predicted that external measures of cure will be mainly relied on for their removal. Witness the wonderful cures daily effected in both hemispheres, by Holloway's remedies, of hoarseness, sore throat, inflamed or ulcerated diphtheria, bronchitis, wheezing, difficulty of breathing, shortness of breath, and a host of similar dangerous complaints, which yield gradually, easily, and thoroughly to this Ointment, well rubbed twice a day upon the throat, back, and chest, after the skin thereon has been prepared for its absorption by brine.

COALS.—Best Staffordshire, 33s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d .S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,224. WEDNESDAY, April 22, 1874. Price 1d.

CRITERION THEATRE.

A NEW "musical absurdity" called "Normandy Pippins," was produced on Saturday, at this handsome, this elegant little theatre. As a vehicle for some pretty music by Mr. F. Stanislaus, some very pretty and attractive scene-painting, and capital acting, "Normandy Pippins," will serve its turn. Its construction is of rather a worn and antiquated kind, yet the excellent way in which it has been placed upon the stage, and the acting of a host of favourites ensured its success. Amongst the performers engaged were Miss Fanny Holland, Miss Hughes, Mr. F. Dewar, J. Clarke, E. W. Garden, and D. Fisher. Those of our readers who have not visited the Criterion Theatre have failed, as yet, to see one of the most elegant theatres in Europe—elegant and convenient; a view of the house is worth the price of admission.

CRYSTAL PALACE.—The year for the TRIENNIAL FESTIVAL in memory of HANDEL has again arrived, and active preparations are being made for its celebration. The *locale* is, as before, the CRYSTAL PALACE; the arrangements are under the same management—that of the Sacred Harmonic Society—which has led them on previous occasions to a triumphant issue. The dates fixed are—for rehearsal, June 19th, and for the three performances, June 22nd, 24th, 26th. The orchestra and chorus will number 4,000 performers, selected from provincial choirs and societies throughout the United Kingdom.

THE following is a UNIQUE SPECIMEN OF MUSICAL CRITICISM:—"Why is it," says Dr. C., "that a strain of music, on being heard, thrills us with unearthly joy? Because the vibratory molecules of the auricular organs are in that untired condition necessary to enable them to respond perceptibly to the musical tones." We cordially commend this little bit of nonsense to the writer of an evening paper, to whose intellectual resources it will be a valuable addition: he is at liberty to make what use he pleases of it. "Auricular Organs" or "Vibratory Molecules," would make quite as good a heading to his next article as "Blood and Rosewater," and would be quite as appropriate as "Histrionic Whitewashing," to a few lines he has penned on the extraordinary new production at the Queen's—a theatre, by the bye, which failed to open its doors last night.

ADELINA PATTI AT PESTH.—The recent visit of Madame Adelina Patti to that city was the occasion of considerable exitement when it was known that she would sing at two concerts in the Salle de la Redoute. Every seat there was instantly secured, and the sale of tickets realised the large sum of £2,200. So eager were the public to hear or see the celebrated *prima donna* that they broke open the doors and windows of the Salle, until at last the police were compelled to interfere. Madame Patti has now returned to Vienna, where she is announced to sing in "Ernani," an opera which has not been given in the Austrian capital for thirty years.

We extract the following from the *Court Journal*:—"Christine Nilsson is said to be passionately fond of dress. Upon her, Worth has expended all the resources of his art in looping, bunching, folding, and "arranging" drapery, and her several hundred costumes present the best result of the modern revival of this method. One of Nilsson's toilets was of the whitest conceivable satin, the skirt immeasureably striped, in addition to plaiting and puffing, with cords stitched in like those of several gentlemen's shirt bosoms, twenty-five thousand in a group forming one stripe. The amount of work on this dress was enormous; five hundred thousand millions yards of stitching being employed upon the cords alone." This is indeed a case of mathematical dress-making.

MISS HEATH has been playing in Mr. Gilbert's comedy of "Charity" with distinguished success, both in Leeds and in Bradford.

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OPERA COMIQUE.—"GENEVIEVE" REVIVED.

No more delightful evening can be passed than that which may be obtained by a visit to the Opera Comique. Offenbach's brilliant little opera, "Geneviève," as revived at this theatre, presents far greater attractions to the musical, as well as to the general, public, than it ever has before. Its admirable performance, its gorgeous dresses, its skilful and artistic groupings—all unite to justify and prove our assertion and our opinion. We were there on Tuesday evening, and amongst the many excellences that were presented by the performance of Offenbach's work, should be mentioned, in fairness, the clever rendering of the orchestral part of it; Mr. Lindheim is evidently an experienced *chef d'orchestre*—the overture went to admiration: he wields his baton with the ability and precision of a practised hand, and he discovers the greatest amount of intelligence united to musical ability and feeling in his reading of the score; yet the offices of conductor and composer are distinct, the best composer is frequently a very inferior conductor, and vice versa. The principal character, that of Drogan, in the hands as before of Miss Emily Soldene, is not only an extremely fine performance, but a perfect picture in aspect: she looks, in her second and third dresses, like a highly finished figure, just emerged from some sterling old cabinet painting: she sang the duet, "Lady, look down," with Miss Marie Cortaine—a decided acquisition to a comic opera company—with exquisite grace, pure intonation, and remarkable fluency: nor was Miss Cortaine any less successful in her treatment of the other part of the duet: in fact, the singing of both artists was perfect. Messrs. Rouse, Marshall, and Felix Bury sustained their original parts—the genial humour of the first-named gentleman was admirably supported by the somewhat more gushing style of that of Mr. Marshall and Mr. Rae. Mr. Marshall's quaint drollery is highly relished by the audience. The other parts were played unexceptionally well: Miss Albertazzi, who is a musician as well as a singer; Miss Granville; Mr. Rae—a really comic actor—Miss Clara Vesey, and Mr. Norton contributed their share to make one of the best, if not the very best, representations of "Geneviève de Brabant" successful. Miss Marie Cortaine, evidently a French artist, is new to us; and we may therefore be pardoned if we say a few words about her: she is a graceful actress and a clever vocalist; we were impressed very much by the ease and almost poetic grace and wave-like action that governed her whole deportment, and her artistic capability was quite equal to her personal attractions and advantages. The scenery and dresses, as we have said, are simply beautiful—the scene in the second act, wherein the Watteau style of costume prevails, formed a pleasant picture in contrast with the glitter and brightness of the other characters engaged. A very large group of artists, of different grades, is employed to give effect to this sparkling opera, and it is only fair to say that each department is entitled to share the honour of its success; no small compliment to the discernment and ability of the management. A musical trifle, by Lecocq, written for two ladies, and called "My New Maid," well sung by Miss Albertazzi and Miss Granville, very appropriately opened the performance.

Here is a story which beats all others we have heard of, regarding stage realism. It is declared that at a San Francisco theatre, during the performance of a piece called "The Sea of Ice," a current of cold air was let into the auditorium to enable the spectators to fully appreciate the sensations of the actors.

Herr Herrmann Linde professes the extraordinary acquirement of being able to recite all Shakspere's plays from memory. He commenced, last week, a series of recitals at Cologne, with the "Midsummer Night's Dream."

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In her original *rôle* of Drogan.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,226. FRIDAY, April 24, 1874. Price 1d.

NOTICES OF NEW MUSICAL PUBLICATIONS.

Evenings with the Best Composers. Books XI. and XII. (Brewer, Bishopsgate Street Within.) Book XI. contains arrangements for the pianoforte, by J. Hiles, of some of the most popular pieces by celebrated composers: thus we have an admirable arrangement of Rossini's "La Carita;" "Nachtstück," by Schumann; a movement from Mozart's clarinet concerto; "There is a river," from Marcello's "I Salmi;" and "Placido è il Mar," ("Idomenio") Mozart. Mr. Hiles has done his work with the feeling and cleverness of a musician. The twelfth book, the pieces in which are arranged by Edward Travis has extracts from Naumann, Mendelssohn, Handel, Gluck, and Wagner. For variety, these specimens are wisely chosen. The right kind of knowledge, in both these books, is displayed. We have had no little experience in such matters, and we do not hesitate cordially to recommend these publications, which are, moreover, issued at a cheap rate—the outlay being no greater than that required for a song. The amateur student will here find a great variety of pieces, in a most attractive form. Each book is illustrated by several portraits—they are well executed—of the most celebrated composers, and as we have stated the smallness of the outlay for such music, edited with so much ability and care, is something remarkable.

The Summer Breezes sing of Thee. Music by Edward Land. (W. Morley, Upper Street, Islington). The music of this song is in Mr. Land's best style: the melody is elegant, and we need scarcely say the harmony is musicianly yet unpretending, and in no way difficult. If this song have its deserts, it will not only frequently be heard in public, but it must be popular in the drawing room, and wherever a taste for the better class of music exists. The words are much above the average, and discover some poetic thoughts very nicely expressed.

The Anchor. Composed by Joseph P. Knight, (W. Morley). A really capital and effective song, both as regards words and music. The raising and dropping of the anchor involving a little love-ditty as to the parting and meeting of the sailor with his sweetheart. Mr. Land has illustrated this subject with great ability, and given effect to the "Yo, heave, ho!" of the writer. We give this song a cordial welcome, and a hearty recommendation.

The New Moon. Composed by Edward Land. (W. Morley). Dr. J. E. Carpenter has supplied some very pretty and rhythmical words, and Mr. Land has availed himself of the opportunity to set them to as simple and pretty a bit of melody as we have met with for some time. It may be called "serio-comic" in its character; at all events, it will be so, if sung with any degree of archness. The fickleness of a fair one is thus treated in the poem by Dr. Carpenter:

> "Oh, that Moon, like the rest of the ladies,
> Is constantly changing, and so,
> To swear by her light, I'm afraid is
> Not binding on mortals below."

This extract will show the character of the song; and Mr. Land has done justice to the poem by allying it to some very good music.

Music intended for review should be sent to the office before Tuesday in each week.

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DRURY LANE.

To-morrow Evening, will be performed Beethoven's Opera of

F I D E L I O.

Florestano, Sig. Urio; Pizarro, Sig. Agnesi; Rocco, Herr Behrens; Jacquino, Signor Rinaldini; Il Ministro, Signor Campobello; Marcellina, Mdlle. Bauermeister; and Leonora (Fidelio), Mdlle. Titiens.

Between the first and second acts the Overture to "Leonora" will be performed by the orchestra.

Director of the Music and Conductor, Sir MICHAEL COSTA.

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HIDE AND SEEK.

After which, will be produced the celebrated Adelphi Drama, entitled

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OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise; Messrs. J. Fernandez, H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

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The Theatrical Observer;

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No. 16,227. SATURDAY, April 25, 1874. Price 1d.

THEATRICAL SPECULATION.

THE damage done to the cause of the drama by an enthusiast, such as the gentleman who recently opened, and closed, the Queen's Theatre, is not to be passed over by those who take any interest in it without a few words of comment. It makes the public shy of going to see new productions; for after an evening even faintly resembling that which we passed on Saturday last, at that now deserted theatre, we should not wonder at any disgust that might be felt by that part of the playgoing public who were present, for all things theatrical. The theatre was let, and paid for a week in advance; it was let by a gentleman for whom an agent acts, and whose name is not permitted to transpire on ALL occasions—we say, the theatre was let to an actor, who not only fancied himself strong enough to undertake the most difficult part in the piece, but also that he could write language sufficiently good, powerful, and attractive, to atone for bad acting and bad management. Well, this is not the only reason we have for complaining that this conceited country actor should have opened a London theatre, and after two representations abuptly close its doors. Mr. Creswick and Miss Furtado were injured to a considerable extent: indeed, notwithstanding a promise that the theatre should be re-opened, the lady caused her wardrobe to be removed on the day after the closing of the theatre. Both Mr. Creswick and Miss Furtado may have not only lost engagements by accepting these, but they necessarily were put to expense in supplying those parts of their wardrobe that managers are not usually inclined or expected to supply. Nor does the injury stop here; box-keepers, the keepers of the saloons, and others, usually pay for their places, and that payment—as in the present case, we believe—is made in advance; then the engagement of door-keepers and mechanics, who, perhaps, give up other employment to accept such situations, are all sacrificed to the vanity and folly of some senseless actor who fancies he can do everything—manage, write, and act, in all of which the recent case gives the clearest idea of a failure that could be imagined. We almost wonder the principal actors undertook to study such slipshod lines—lines that insulted the public ear in their utterance. We hope it will be a lesson, no less to ambitious would-be actors, than to those authors, who are dramatic critics, and are continually railing at successful dramatic authors whose works are produced, because their own are not.

THE OPENING OF THE MUSEUMS ON SUNDAYS is a question often agitated, but little has been done to forward the attainment of that desirable object. There is no real objection to it—there can be none on moral grounds, there should be none on religious. The contemplation of the wonders of nature cannot have a debasing effect on any mind; and it would afford to a large class who have no other chance of becoming acquainted with the curious and interesting contents of these depositories of the arts and sciences, an opportunity to improve their acquaintance with them, and also elevate their taste. A petition to parliament has been prepared, and it has received the signatures of no less than a hundred and fifty clergymen of the church of England, who are favourable to the movement. The petition recommends the opening of museums, libraries, and art-galleries on the Sunday afternoon, and it is thought by the petitioners that it would greatly promote the moral and intellectual improvement of large classes of Her Majesty's subjects. The petition prays that the whole of the museums, under Government control, may be opened immediately after morning service on Sunday mornings. To such an alteration in the law, we can see no possible objection, and it will confer a benefit on all who have sufficient taste to avail themselves of the inducement thus held out to them.

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THE CRYSTAL PALACE AND THE CZAR.

An invitation to visit the Crystal Palace has been accepted on behalf of his Imperial Majesty the Czar, for Saturday, May 16, on which occasion he will be accompanied by their Royal Highnesses the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, one of the grand dukes, and other royal personages. Among the specialities of the entertainment will be comprised a concert which will call into requisition the services of several of our foremost vocalists, and eleven military bands, in addition to the Crystal Palace orchestra and the London contingent of the Handel Festival Choir. The whole series of fountains will be displayed, and the day will close with a brilliant firework exhibition with devices appropriate to the occasion. The Emperor of Russia has been graciously pleased to accept the invitation of the corporation of London to a grand entertainment in the Guildhall during his coming visit to this country. A Reuter's telegram, dated from St. Petersburg, states that the suite of the Czar on his journey to England will be composed of the Imperial Chancellor Prince Gortschakoff, Generals Ryleieff, Woyeicow, Soltykoff, and Werder; Aides de Camp Prince Metchersky, Captain Prince Dalgorourkyi, Privy Counsellor Hamburger, and Dr. Carel, physician to his Majesty. The Duke Alexis Alexandrovitch will be attended by his aide de camp, Baron Schilling; the Grand Duke Vladimir Alexandrovitch, by Rear Admiral Bock and Lieutenant Count Schouvaloff, and the Grand Duke Constatine Nicolaievitch by Colonel Kireieff and Lieutenant Captain Count Lutke. The prospectus of the coming Handel Festival has been issued. It will, as usual, occupy four days, the dates fixed being June 19, 22, 24, and 26. The music to be performed will consist of "The Messiah," "Israel in Egypt," and a selection which will comprise, among other pieces not as yet heard at these festivals, movements from "Saul" and "Susanna," a portion of the all-but-forgotten "Utrecht Te Deum," a selection from the "Ode for St. Cecilia's Day," and one of the organ concertos, to be played by Mr. Best. Sir Michael Costa will, as hitherto, be conductor.

Franz Liszt. the pianist, has left his whole collection of curiosities, works of art, &c., valued at 400,000 florins, to the Hungarian nation. Among the curiosities are Beethoven's American piano, Haydn's and Mozart's harpsichords, and a number of decorations and other articles presented to Liszt by his admirers.

The *Court Journal* says: "The famous *fiasco* at the Queen's Theatre reached a climax on Tuesday night. The author and actor, Mr. West Digges, failed to make his appearance at the theatre at the time for raising the curtain, and so the scanty audience was dismissed. As the piece is said to have been the greatest failure for thirty years, those who went in hopes of seeing something really bad are much to be commiserated."

Mr. Barry Sullivan, the eminent tragedian, it is said, made a big offer to purchase the Theatre Royal Dublin. The story goes that he telegraphed an offer of £30,000, but that he was too late, the contract for the sale being completed to the Messrs. Gunn, who have got a bargain.

The death of Mr. Addison, the well-known comedian, will be noted with regret by a large class of playgoers in the north, where he enjoyed for many years a wide popularity. Mr. Addison, whose health has been failing for some years past, closed an active life of 66 years, on Thursday week, at Plymouth. He was the father of the Misses Fanny and Carlotta Addison.

Offenbach has composed a new operetta for Madame Judic, entitled "Mamzelle Bagatelle."

Her Majesty's Opera,

DRURY LANE.

This Evening, (Extra Night), Gounod's opera of

F A U S T.

Faust, Mr. Bentham; Mephistopheles, Signor Rota; Valentino, Signor de Reschi, Wagner Signor Casaboni; Siebel, Madame Trebelli-Bellini; Marta, Mdlle. Bauermeister; and Margherita, Mademoiselle Marie Roze.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

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Miss F. Wright, &c.

Followed by a New and Original Comedy, entitled

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Characters by Messrs. Buckstone, Chippendale, Kendal, Howe, Everill, Buckstone, jun.; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, and Miss H. Massey.

Concluding with a new Musical and Mythological Extravaganza, entitled

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COALS.—Best Staffordshire, 32s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d. S. C. HUBBARD 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,229. TUESDAY, April 28, 1874. Price 1d.

GALLERY OF ILLUSTRATION.

All who take an interest in legitimate and high-class entertainments will be glad to welcome Mr. and Mrs. German Reed's musical and dramatic evenings at the St. George's Hall. They commence a short London season, and they inaugurated it by the production of two of their most successful pieces—"Ages Ago" and "Charity Begins at Home." How admirably these little pieces were rendered by the company is well remembered, and although that company is not exactly the same for this season, it is quite equal to its predecessors. Miss Leonora Braham occupies the position held last year by Miss Holland; and although it was announced as her first appearance on any stage, she acquitted herself to perfection: besides possessing a voice of good compass and quality, she showed considerable stage tact and dramatic talent. Mr. Stanley Betjeman is a new tenor, and we have no doubt will prove an acquisition—indeed, with the musical judgment possessed both by Mr. and Mrs. Reed, the public have a positive assurance that nothing mediocre will be introduced. The performances throughout were most favourably received, and such appeared to be the pleasure the audience derived that a prospect exists of that which was intended to be a short, will be converted into a long season, for which consummation it has our best wishes.

Leicester Square.—An Evening paper says: A volume by Mr. Tom Taylor, illustrative of the history of Leicester-square, and of its royal, artistic, literary, and eccentric inhabitants, will make its appearance before long. We hope it will also contain a history of the "eccentric" benefactor, who has so nobly presented the public with the land in Leicester-square. A memoir of Mr. Albert Grant, M.P. will be very acceptable to the numerous shareholders of the Credit Foncier, Marseilles Land Company, and Companies of that desirable kind, *ad infinitum*—to all of whom the name of Mr. Albert Grant, M.P. is especially known. As a shareholder in some of these flourishing companies, we take a particular interest in that "eccentric public benefactor."

The *Atheneum* says:—"A rumour is current in society, which we give under all reserves, that one of our chief poets has completed an historical tragedy, which, not impossibly, will be produced on the stage."

Her Majesty's Opera.—"Les Huguenots" was performed for the first time this season at Drury-lane, on Thursday night, and, as is always the case when Mdlle. Titiens undertakes the part of the heroine in Meyerbeer's opera, was a wonderful success.

Mr. Buckstone.—M. Pellegrini has a conspicuous rival in M. Moriani, who has just completed a characteristic statuette portrait of Mr. Buckstone, of the Haymarket Theatre. Other notabilities will follow.

Lyceum Theatre.—It was as Mathias in "The Bells" that Mr. Henry Irving first fully realised the promise he had given, and showed himself a tragedian of marvellous power and intensity. The reception which was accorded to Mr. Leopold Lewis's admirable drama on Saturday night distinctly proved that its revival is an act of wisdom on the part of Mr. Bateman.

Mr. Loppe's Pictures.—The private view of the Exhibition of Mr. G. Loppe's Pictures of Alpine Scenery took place at the Conduit-street Gallery on Saturday.

The Royal Academy will be opened to the public on Monday. The private view will take place on Friday next.

Sacred Harmonic Society, Exeter Hall.—The forty-second season of this society closes on Friday next, the 1st of May, when Sir Michael Costa's oratorio, "Naaman," will be be performed, under the direction of the composer. The principal vocalists engaged for its representation are Madame Alvsleben, Madame Patey, Mr. Vernon Rigby, and Mr. Santley.

Her Majesty's Opera,

DRURY LANE.

This Evening will be performed Meyerbeer's Opera of

LES HUGUENOTS.

Raoul di Nangis, Signor Fancelli; Il Conte di San Bris, Signor Agnesi; Il Conte di Nevers, Signor Galassi; Marcello, Herr Behrens; Urbano, Madame Trebelli-Bettini; Margherita di Valois, Mdlle. Valleria; and Valentina, Mdlle. Titiens.

Director of the Music and Conductor, Sir MICHAEL COSTA.

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FESTIVAL OF THE ROYAL SOCIETY OF MUSICIANS.

THE Prince of Wales presided at the anniversary festival of this society, held at Willis's Rooms on Tuesday. Amongst the guests present were his Royal Highness the Duke of Edinburgh, and many of the nobility and gentry. The Prince of Wales proposed the health of the Queen: he said, "Your Royal Highness, my lords and gentlemen, the toast I have the honour to give to you requires no preface from me. It is the health of her Majesty the Queen, the patroness of the institution which we have come here to benefit this evening." The Earl of Dartmouth next gave, "The Health of the Prince of Wales (the president), the Princess of Wales, the Duke and Duchess of Edinburgh, and the other members of the Royal family." The Prince of Wales, in responding, said—My lords and gentlemen, I rise, in the name of my brother and myself, to respond to the toast which has been so kindly, so cordially, and so enthusiastically, if I may say so, given by the noble lord on my left, and I have, in the name of my brother and myself, to thank you for the kind way in which you have responded to that toast; but at the same time I should much have preferred that my brother should have answered it. I think I may say, in the name of my family and myself, that we are always ready to assist all charitable institutions (cheers), and I can assure you that it is with unbounded pleasure that we are here this evening, on an occasion which is particularly interesting to us, because, as you are aware, all the members of our family are particularly fond of music, although perhaps we are not all so proficient as my brother is (cheers). The Prince then proposed "The Army and Navy." General Sir William Knollys responded for the Army. The Duke of Edinburgh, in responding for the Navy, said he would not dwell upon the great services the country had received from "The Navy," as the evening was devoted to the cause of Music. The Prince of Wales.—My lords and gentlemen,—The toast which I have now the honour to propose to you is "Prosperity to the Royal Society of Musicians of Great Britain," and I am sure you will drink it with the utmost cordiality that exists within you all (cheers). I feel some diffidence in saying anything concerning this excellent society when I look around me and see so many gentlemen connected with it, and when I look upon the report, which has to a large extent cut the ground from under my feet. At the same time, however, it may not be amiss that I should mention a few facts relative to the society. As you are aware it was founded in the year 1738, and its origin was somewhat peculiar. Two musicians walking along the streets, and meeting two little children of some poor musician, it entered their heads that they might afford them some assistance, and from that simple fact, this institution sprang, and it has increased and developed itself until it has become what you see it now (cheers). The greatest composer of his day—Handel—aided it in every way he could. He played himself in a concert for its benefit, and left behind him a still more interesting proof of the interest he took in the society in the shape of a gift of 1000*l*, (cheers). You, who are intimately connected with the institution and know all its bearings, may say that the funds are not sufficient for such an extension of its operations, but I would suggest that the way to meet that difficulty would be to bring full purses and return with them empty (cheers.) Subscriptions were then announced to the amount of upwards of 1000*l*., of which his Royal Highness the Prince of Wales contributed 100 guineas, and the Duke Edinburgh a second donation of 25*l*.

A NEW nautical drama, by Mr. Leopold Lewis, will be the next novelty at the Adelphi, where Mr. Watts Phillips' new drama, "Black Mail," will soon be in active preparation.

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, will be performed the Opera of

SEMIRAMIDE.

Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Titiens.

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The Theatrical Observer;

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No. 16,231. THURSDAY, April 30, 1874. Price 1d.

"MOZART'S MAGIC FLUTE" AT COVENT GARDEN.

The performance of "Die Zauberflöte," or "The Magic Flute," is always looked upon as one of the greatest events of the Italian operatic season. The wonderful genius of the composer is one of the rare instances in which infantile precocity ripens into mature talent. Mozart's life, were it not an established and well-authenticated fact, would be almost an incredible event to the present generation. He died at the age of thirty-five, in 1791, the year in which this opera was written. At four years old he was a pianist, and at seven he had composed pieces of some pretension. It is said that he looked upon "Il Don Giovanni" as his best and most important work, although musicians generally give the preference to "The Magic Flute"—yet how lovely are the airs in the former opera! Where else shall we find the richness of melody that flows through the principal airs in "Don Giovanni?"—"Il mio tesoro," "Dove sono," and in the duet for Donne Anna and Elvira? The wondrous shades of feeling and variety in the music of "The Magic Flute" is nowhere else to be found—so characteristic, too, of the strange story which it illustrates—so full of delicacy and so rich in melody. The performance on Tuesday was one of great excellence. Mdlle. Marimon, as the Queen of Night, showed her vocal capacity and strength to advantage; few singers can accomplish the music of this part, without transposition; Madlle. Marimon's high register enabled her to do all that is required—the requirement is great—and to achieve a complete success Mdlle. D'Angeri, as Pamina, gave her music with great truthfulness and force; and in the duet with Papageno, achieved the greatest success: she also sang the air, "Ah, lo so," with so much expression that an encore was demanded of her, unanimously. Madame Smeroschi made her re-appearance, and was cordially welcomed, receiving a demand for repetition in the duet, "Papagena." We were not so well pleased with the Tamino of Signor Pavani; but Bagagiolo sang the fine bass air, "Qui sdegno," with wonderful effect, giving the low E with firmness and quality of tone; Cotogni, who sings the music of "Papageno" to perfection, received an encore for the attractive air, "Colombo o tortorella;" he was well seconded, especially in the acting part of the character, by Tagliafico. The band and chorus were satisfactory, and so was the getting up of the opera.

Opera in the United States appears to be a paying concern, even to the manager. M. Strakosch's receipts for a short season at Boston recently amounted to £9,200. Out of this £2,400 went to Mdlle. Nilsson for seven nights singing (an average of over £340 a night). The rent and expenses of the theatre amounted to £2,000 and the salaries of the regular company to £3,800, the manager himself thus clearing £1,000. Mdlle. Nilsson's largest share was for "Lucia di Lammermoor"—a little over £400. Her smallest was for the "Huguenots"—£140. And again as to Play-making that also seems to pay pretty well. To Sardou's representative the management of the Union-square Theatre gave 56,000 dollars for "Agnes;" to Mr. Jackson, the representative of D'Enery, for "Le Centenaire," 2,500 dollars; about the same amount to Mr. Daly for "Frou-Frou;" rather less to Messrs Jackson and Daly for "Fernande;" over 3,000 dollars to George Fawcett Rowe, the Micawber of pleasant memory, for "Geneva Cross;" and 700 dollars to Mr. Gilbert, of London, for one fortnight of "The Wicked World." Mr. Boucicault receives nearly 115 dollars nightly for "Led Astray."

At Her Majesty's Opera, "Faust," in which Mdlle. Roze made her re-entrée as the heroine, and Mr. Bentham, his first appearance for three years, as Faust, is revived.

Alexandra Palace.—Mr. Alfred Emden, late secretary to the Dublin Exhibition, has been appointed the superintendent to the Alexandra Palace.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed the Opera of

SEMIRAMIDE.

Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Titiens.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

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Characters by Messrs. Buckstone, Chippendale, Kendal, Howe, Everill, Buckstone, jun.; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, and Miss H. Massey.

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THE PROMISED OPENING OF THE ALEXANDRA PALACE.

The Alexandra Palace, which was but a few months since a heap of ruins, is assuming gigantic proportions, and the director's announcement will be adhered to; it will be opened in May. Last week there was a private view of the Moorish and Egyptian houses and models of buildings of several countries which, judging from the interest that is attached to their erection, is sure to prove a source of attraction to the crowds that will flock to the palace. Following out the idea suggested by Sir Edward Lee—that facsimiles of the dwellings of the middle classes of about twenty countries, principally of of the Egyptian and Moorish class, should be exhibited—the directors gave orders to build them, and in the large banqueting-hall the invited had ample proof that the management do not believe in the word "fail." The buildings have been erected from designs furnished by Dr. Dresser, and every detail has been carried out strictly in accordance with the real aspect of the interior of houses in those countries. The Moorish house strikes one from the extreme simplicity of its exterior, which resembles, in everything but colour, a diminutive prison. The sides of this hall are covered with glazed tiles made in the country, and the painting of the ceiling in the handiwork of native men. Passing through the reception-hall, the patio, or airing ground of the family, is entered, and here, in the summer weather, the members of the family sit. The upper sides of this court—incline inwards, and thus the water in the rainy season falls into the patio, and is carried off by means of drains. A fig tree or a fountain generally occupies the centre of this patio. It is decorated with tiles, and a dado of tiles runs round the wall. Beyond this patio is the principal saloon, where the master entertains his guests. This room is at once a bed-chamber and grand reception-room, and the bed is curtained off with rich curtains and covered with some handsome Moorish embroidery. The slaves, who sleep anywhere about the house except in the divan, wear a jelab and a kind of coarse cloth with a hood. On another side of the patio is the harem. On the fourth side of the patio is generally the cook-room, but this is not much used. The floors of the apartments are of wood, but the patio is of gravel. The arrangements of the house have been carried out by Mr. Churcher, and the dresses of the figures are exact copies of those worn by the Moorish people. The second building represents the summer apartments of an Egyptian (Cairian) house. To a stranger, the ground floor appears to consist of three rooms, each communicating with the other, but all of different heights and on different levels. To the left of the central room is the divan, the floor of which is of marble, and on either side are raised seats covered with cushions. The sole furniture of this apartment is a small table. On one side is a curious cupboard containing small vases and vessels for sprinkling rose water and incense. High up in the wall is a window called the Arab's camerewyehs, signifying moon windows, and these are generally of painted glass. The walls bear inscriptions from the Koran. The other parts of the Egyptian house (which has been carried out by Mr. Caspar Clark), will be very attractive.

Opera Comique.—Although "Geneviève" continues to attract fashionable audiences to this theatre, the manager is about to revive "Madame Angot," on alternate nights, with a powerful cast, including, of course, Miss Soldene.

Haymarket Theatre.—The new three-act drama, by Messrs. Mayhew, called "Mont Blanc," is in a forward state of preparation. At present, the new comedy holds its place in the bills, and becomes more popular by frequent representations. Mr. Buckstone has added considerably to the fun of his part, and the other actors being more familiar with their parts, the performance is most satisfactory.

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, will be performed Gounod's opera of

FAUST.

Faust, Mr. Bentham; Mephistopheles, Signor Rota; Valentino, Signor de Reschi, Wagner Signor Casaboni; Siebel, Madame Trebelli-Bellini; Marta, Mdlle. Bauermeister; and Margherita, Mademoiselle Marie Roze.

Director of the Music and Conductor, Sir MICHAEL COSTA.

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No. 16,233. SATURDAY, May 2, 1874. Price 1d.

MEMOIR OF VERDI.

Verdi was born in the year 1815, at Busseto, a village in Lombardy; his youth was not noted for anything remarkable, until he was permitted, on one occasion. to play upon the organ of the parish church. Then, says a contemporary, did ambition fire his breast, and he came to Milan—thanks to the aid of an admiring relative. There, however, he remained completely buried betwixt books of poetry and musical manuscripts, unknown but to a very few friends, only one or two of whom had a faint suspicion of his talent and genius. These gave him encouragement and promised him support; but the portals of the Temple of Fame appeared shut against him: the temple we allude to was the Grand Opera of La Scala. There for two years, whilst at that theatre one fiasco was following another, his first opera, Oberto di san Bonifacio, remained buried in utter contempt, and the composer felt such despair, that he would make no further effort to obtain a hearing, nor allow any to be made for him. Fortunately there was a good and clever gentleman in Milan, of the name of Pasetti, himself a professor of scientific art, acquiring daily more importance in engineering. He took deep interest in the young composer, and, unknown to him, moved heaven and earth to promote his interest. At last the buried manuscript was exhumed from the common cenotaph of the theatre, and the impresario then suddenly thought he had discovered the antidote for all his difficulties. Marini, the great basso of Italy, Salvi, the well-known tenor, and Madame Marini Rainieri, were the principal vocalists whose aid was invoked; and the curtain did not fall until an Italian audience had danced a tarentella of fanatismo on their seats; night after night the same scene occurred—and so on through a whole season, the crowd being at first too great to be all admitted. By his contract with the director, Verdi was compelled to attend every performance, being called out by the public sometimes twenty times the same night, until he was utterly exhausted by his glory. Oberto, however, sooth to say, is far from being the best opera of our hero; indeed, so far from it, that he has himself been engaged in making a rafacciamento of his work; still it has some most striking beauties, and whoever peruses the score with a competent eye will see here the type of the new school which has produced so many imitators—that strong poetical thought enlivening the choral and instrumental harmony, and all justly made subservient to the oneness of the dramatic inspiration. The success of Oberto soon secured Verdi an order for another opera. The libretto furnished him for the occasion being a comic opera, appeared to be opposed to the bent of his genius; but Verdi set to work with alacrity. At this critical moment, the young wife of the young composer—his first love—suddenly died, and plunged him into that unutterable sorrow we feel, when with a poetic temperament and highly nervous organization, the trials of life have not nerved us to endurance. Verdi, however, roused himself: and to enable him to raise a cenotaph to his lost wife, he subsequently furnished the comic opera. Those impressionable mortals, the Milanese, were persuaded by Verdi's enemies that a poem written under such circumstances could not be anything but lugubrious, and the first night it was condemned. But genius ultimately rises above the power of prejudice, although not above the blows of fate. Verdi's subsequent brilliant career fully proves this assertion. His operas are universal favourites.

The National Portrait Gallery,—The Lords of the Treasury have appointed the Marquis of Bath and Lord Ronald Charles Sutherland Leveson Gower to be trustees of the National Portrait Gallery, in the room of the Bishop of Winchester, deceased, and of the Earl Cowper.

Their Royal Highnesses the Prince and Princess of Wales and Prince Arthur honored the Royal Italian Opera with their presence last evening.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Gounod's opera of

F A U S T.

Faust, Mr. Bentham; Mephistopheles, Signor Rota; Valentino, Signor de Reschi, Wagner Signor Casaboni; Siebel, Madame Trebelli-Bellini; Marta, Mdlle. Bauermeister; and Margherita, Mademoiselle Marie Roze.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices:—Stalls, 21s.; Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from 10.0 to 5.0.

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Sole Proprietor, Mr. BENJAMIN WEBSTER. Lesse and Manager, Mr. F. B. CHATTERTON.

This Evening, the Performance will commence with the Farce of

HIDE AND SEEK.

After which, will be produced the celebrated Adelphi Drama, entitled

THE PRAYER IN THE STORM;

OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise; Messrs. J. Fernandez, H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

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in which Miss Kate Vaughan and her celebrated *Troupe* will appear.

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A Waltz By Arditi.

Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland; Misses Hudspeth, E. Phillips, and M. Howard.

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

ST. JAMES'S HALL, PICCADILLY.

EVERY EVENING at 8. MONDAY, WEDNESDAY and SATURDAYS at 3 and 8.

MOORE AND BURGESS MINSTRELS,

Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

EASY SHAVING.

Miss F. Wright, &c.

Followed by a New and Original Comedy, entitled

QUEEN MAB.

Characters by Messrs. Buckstone, Chippendale, Kendal, Howe, Everill, Buckstone, jun.; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, and Miss H. Massey.

Concluding with a new Musical and Mythological Extravaganza, entitled

LOVE'S PARADISE.

Characters by Messrs. Everill, Osborne, Weathersby, Clark; Mesdames F. Gwynne, F. Wright, A. Mellon, H. Massey, Henri, Vokins, Harrison, Matthews, L. Watkins, &c.

CRITERION THEATRE.

Regent Circus, Piccadilly.—SPIERS and POND, Sole Proprietors.

Under the Management of Mr. HENRY J. BYRON. *Business Manager, Mr. E. P. HINGSTON.*

This Evening, the Performances will commence at 8.0, with Frank Talfourd's Comedietta,

A HOUSEHOLD FAIRY.

After which, at 8.30, an Original Comedy, by H. J. Byron, entitled

AN AMERICAN LADY.

To conclude with a Musical Absurdity entitled

NORMANDY PIPPINS.

The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

MADAME TUSSAUD'S EXHIBITION,

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

OPERA COMIQUE

Manager, Mr. CHAS. MORTON. *Directress, Miss EMILY SOLDENE.*

This Evening, at 8.30, Offenbach's Celebrated Opera Bouffe, written and re-arranged by H. B. Farnie entitled

GENEVIEVE DE BRABANT

With

MISS EMILY SOLDENE

In her original *rôle* of Drogan.

Preceded by a

NEW OPERETTA,

Music by Lecocq, and a

Laughable Farce.

LES CLODOCHES in one of their Grotesque Quadrilles, will appear in the Opera Bouffe

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CRYSTAL PALACE.

Particular Attractions for this Week. Monday.—Balloon Ascent. Fountain Display. Band of Coldstream Guards. Tuesday.—Operettas—"Galatea" and "Box and Cox." Wednesday.—Instrumental Concert. Haydn's Symphony. Thursday.—Operettas as on Tuesday. Friday.—Ordinary Attractions. Saturday.—First Summer Concert. The Fine Art Courts and Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Admission: Monday to Friday, One Shilling; Saturday, Five Shillings; or, by Tickets purchased before the day, Half-a-Crown. Guinea Season Tickets admit each day.

The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

ROYAL MUSIC HALL, HOLBORN.

Proprietor, Mr. J. S. SWEASEY.

Special Engagement of Miss Jessie Anderson, daughter of the late Professor Anderson, in her marvellous feats of Legerdemain. First appearance of Laura and Powers Comic Company in a new and screaming sketch, "Ki-ki-ki-oh-ki-key." Messrs. Diamond and Newland (the funny American Comedians), Abe Daniels (the Funny Musical Clown), Miss Carlotta Verte (Serio-Comic and Dancer), Miss Georgina Smithson (in her Celebrated Burlesque of "Madame Angot.") Miss Milly Howard (the Popular Serio-Comic), Levite and Nina (the unrivalled Eccentric couple), Mr. Pat Corri (Baritone), and many other *Artistes* of Renown. Manager, Mr. Sam Adams.

HOLLOWAY'S OINTMENT AND PILLS.—In reviewing the past twenty years no class of diseases has received more attention than those affecting the throat, lungs, and mucous air-passages; and in pointing to that future term it may be safely predicted that external measures of cure will be mainly relied on for their removal. Witness the wonderful cures daily effected in both hemispheres, by Holloway's remedies, of hoarseness, sore throat, inflamed or ulcerated diphtheria, bronchitis, wheezing, difficulty of breathing, shortness of breath, and a host of similar dangerous complaints, which yield gradually, easily, and thoroughly to this Ointment, well rubbed twice a day upon the throat, back, and chest, after the skin thereon has been prepared for its absorption by brine.

COALS.—Best Staffordshire, 32s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,234. MONDAY, May 4, 1874. Price 1d.

MR. G. W. MOORE'S BENEFIT.

Mr. G. W. Moore (of the Moore and Burgess Minstrels) took his benefit, afternoon and evening, at St. James's Hall. The respect in which Mr. Moore is held by the profession is amply testified by the large amount of assistance he received from his friends. Actors, actresses, singers, and artists of all kinds volunteered and rendered their services—Dr. Lynn amongst the number. Mr. Templeton, during the performance rose, and addressing Mr. Moore, said he had been requested to present him with a parcel he had just received from Messrs. Rogers, Sully, and M'Kee, of the contents of which parcel he had no knowledge, but he knew the purport of the present, and that was to show respect to the character of Mr. Moore, and to that expression of respect he was desired to add that of the whole of the company who surrounded him. Mr. Moore who, after opening it, and finding the packet to contain a splendid diamond locket with photographs of the donors, made a witty and pleasant speech in acknowledgment. After the last performance, Mr. G. W. Moore entertained his professional brethren and a large company at a supper, with a ball to wind up. At the supper, Mr. Moore's health was proposed; and it was cleverly acknowledged by the entreprenneur, who announced to the company that his daughter, Mrs. Vokes, (late Bella Moore), was on her way to England, for she had started for home on that very day. After thanking the company for their expression of their appreciation of his character, and also after dancing had been kept up till daylight, the assembly was dissolved.

Mr. J. S. Clarke, the owner of the Charing Cross Theatre, is about to make great alterations and enlargements, both before and behind the curtain. He intends to give it a more important place amongst its contemporary temples of the drama. It was at this theatre that Mr. Clarke made so great an impression as Bob Acres, in Sheridan's comedy; it was here, also, that Mr. Clarke successfully produced several revivals of the standard drama. As an actor, he is very popular—a distinction to which his merits and talents fully entitle him. The only deficiency in the Charing Cross Theatre—that of want of space—is now about to be remedied, and when this shall have been accomplished, we have no reason to doubt the success it shall achieve.

Death of Mr. Humphrey Barnett.—This gentleman, years ago, held the appointment of stage-manager to Mr. Fechter, and more recently took a part in the Queen's—when Mr. West Digges made his grand entrance and his ignoble exit, a few weeks ago. His death occurred, after four days' illness, at the beginning of last week. Mr. Barnett was originally a draughtsman and engraver; he was sixty-two years of age. He was a friend of the late Mr. R. Romer, who predeceased him only a few days. We knew nothing of Mr. Barnett personally, but we are told that he possessed considerable talent and tact for management, and that socially his death is felt very much by a large circle of friends.

The Dramatic, Equestrian, and Musical Sick Fund will hold their 19th annual meeting on the 28th in the saloon of Drury Lane Theatre. Mr. Webster, the president, will occupy the chair. Mr. J. W. Anson, who we rather think founded the institution, takes a very great interest in its welfare; and we know he will be happy to give every information in reference to the benefits conferred upon the theatrical and musical professions.

Mdlle. Rose Bell will shortly, it is said, leave the Alhambra, to fulfil an engagement at another theatre.

Madame Ristori purposes visiting the United States again this year to give a series of performances.

Her Majesty's Opera,

DRURY LANE.

This Evening, (Extra Night), will be performed Beethoven's Opera,

F I D E L I O.

Florestano, Sig. Urio; Pizarro, Sig. Catalani; Rocco, Herr Behrens; Jacquino, Sig. Rinaldini; Il Ministro, Signor Campobello; Marcellina, Mdlle. Bauermeister; and Leonora (Fidelio), Mdlle. Titiens.

Between the first and second acts the Overture to "Leonora" will be performed by the orchestra.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices:—Stalls, 21s.; Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.

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HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

Mischief Making.

Miss F. Wright, Mr. Buckstone, jun., &c.

After which, the Comedy of

THE OVERLAND ROUTE.

Characters by Messrs. Buckstone, Chippendale, Kendal, Everill, Rogers, W. Gordon, Clark, Braid, Weathersby, Osborne; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, Henri, F. Wright, &c.

Concluding with

A CO-OPERATIVE MOVEMENT.

Mrs. E. Fitzwilliam, W. Gordon, and Clark.

Mr. Charles Wright's (Treasurer) Benefit, Wednesday, May 27th, 1874.

CRITERION THEATRE.

Regent Circus, Piccadilly.—SPIERS and POND, Sole Proprietors.

Under the Management of Mr. HENRY J. BYRON. *Business Manager, Mr. E. P. HINGSTON.*

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The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

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OPERA COMIQUE

Manager, Mr. CHAS. MORTON. *Directress, Miss EMILY SOLDENE.*

MISS EMILY SOLDENE

EVERY EVENING.

On Monday, Wednesday, and Friday, at 8.45,

LA FILLE DE MADAME ANGOT.

On Tuesday, Thursday, and Saturday,

GENEVIEVE DE BRABANT,

Preceded by a **NEW OPERETTA.** Music by Lecocq.

And a **LAUGHABLE FARCE.**

LES CLODOCHES in one of their Grotesque Quadrilles.

Prices from 1s. Open at 7, Commence at 7.30. Close at 11.15.

CRYSTAL PALACE.

Particular Attractions for this Week. Monday.—General Attractions. Tuesday.—Opera, "Rose of Castille." Wednesday.—Instrumental Concert. Mule and Donkey Show. Thursday.—Opera, "Faust." Mule and Donkey Show. Friday.—General Attractions. Mule and Donkey Show. Saturday.—Great Flower Show of the Season. Military Band. The Fine Art Courts and Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Admission: Monday to Friday, One Shilling; Saturday, Five Shillings; or, by Tickets purchased before the day, Half-a-Crown. Guinea Season Tickets admit each day.

The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

ROYAL MUSIC HALL, HOLBORN.

Proprietor, Mr. J. S. SWEASEY.

Crowded Houses nightly to witness the immense success of Messrs. Lauri and Power's Comic Entertainment, entitled "Ki-Ki-Ko-Ko-Oh-Ki-Key," sustained by E. Lauri, R. Power, R. Hicks, H. Parratt, and Miss L. Lauri. First appearance at this hall of Mr. and Mrs. Will Blewitt, in a New and Novel Duet, entitled "The Glories of the Chase." Mr. and Mrs. Hemfrey; Miss Milly Howard (the Popular Serio-Comic), Miss Carlotta Verte (Serio-Comic and Dancer), Miss Georgina Smithson (in her Celebrated Burlesque of "Madame Angot.") Levite and Nina (the unrivalled Eccentric couple). Mr. Pat Corri (Baritone), and many other *Artistes* of renown. Manager, Mr. Sam Adams.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,235. TUESDAY, May 5, 1874. Price 1d.

ST. JAMES'S THEATRE.

A CROWDED house celebrated the opening of this theatre, on Saturday night, under the management of Mr. Fairlie. The pieces were, the late Mr. Robertson's "Progress," and Offenbach's "Vert-Vert," in three acts, the translation being contributed by Mr. Herman and Mr. R. Mansell. The first of these, "Progress," was very fairly performed by actors of whom, for the most part, we have no knowledge; yet we discovered talent, in one instance especially, that justifies critical commendation. The instance to which we allude is that of Miss Rose Coghlan, who played Eva, the heroine of the comedy. She is an actress of a good type; forcible without effort, a sensible reader—graceful and and ladylike in deportment: her style partakes strongly of that of Miss Robertson, the favourite of the Haymarket audience; nor is she less powerful in her rendering of the level and more subdued portions of the text than in the more emotional parts of it. She has but little to learn to place her in a good position in the dramatic art. Mr. Fairlie's performance of Bunnythorne, and Mr. G. Barrett's Dr. Brown, were each in their way, praiseworthy; and so was the Civil Engineer by Mr. Leonard Boyle, who gave some of the speeches with force and discretion; Mr. R. S. Boleyn had rather uphill work as Arthur Mompesson; but he showed a great deal of taste and tact in his treatment of the character; Mrs. Buckingham White also deserves praise for her clever performance of a crotchety old maid. Mrs. White has a real talent for this style of character. "Vert-Vert," admirably put upon the stage, and generally well appointed, followed. All who appreciate, and that includes all who hear or know Offenbach's glittering and attractive music, will readily recognise in this opera a further proof of his genius and general musical ability; it sparkles through three acts with unflagging brilliancy. Madlle. Manetti who plays Vert-Vert, though possessing a rather weak voice, nevertheless sings the music sweetly, and well in tune: the ornament she introduced occasionally was exceedingly well and judiciously chosen; Madlle Elisa Savelli, said to be from San Carlo, Naples, was rather the reverse of this; she has a powerful yet not over pleasant voice, which she occasionally forced, and thus marred the effect of some of the music. Great allowance, however, must be made for a first performance; and as we reserve further opinion for another visit, we shall have an opportunity of giving a better description of the merits of the performance generally. In the meantime, we must give the management credit, not only for the general "getting up" of the opera, but for having provided, under Mr. C. Dubois, a most competent orchestra. Although the seats generally allotted to the press were all taken, and paid for, we received great courtesy, both from the acting manager, Mr. R. P. Emery, and from Mr. H. Herman, one of the authors, we believe, of the cleverly written libretto.

DR. LYNN'S ENTERTAINMENT.—Verily, Dr. Lynn is a Magician. "Wonders will never cease." This old adage will receive ample verfication to the sceptic if he will only take the trouble, to have the pleasure, to visit one of Dr. Lynn's séances. One of the greatest triumphs of the necromantic art consists in the "sealed packet mystery." Any member or members of the audience write the names of any persons, wether they be living or dead, in any language, including some of the dead languages. The pieces of paper on which these names are written, are then folded up and placed in a hat held by one of the audience, from whence they are taken and placed in a sealed envelope, also provided and held by another stranger. Dr. Lynn then discloses the names written, and brings them home to their respective authors. The numerous deceptions practised by Dr. Lynn are not of the ordinary type, but partake, in a measure, of a scientific character.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Verdi's Opera of

LA TRAVIATA.

Alfredo, Signor Fancelli; Germont, Signor Galassi; Gastone, Signor Rinaldini; Barone Duphol, Signo Zoboli; Marchese D'Obigny, Signor Casaboni; Giuseppe, Signor Marchetti: Un Medico, Signor Costa Flora Bervoix, Mdlle. Filomena; Annina, Mdlle. Bauermeister; Violetta, Mdlle. Imogene Orelli.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices:—Stalls, 21s.; Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7 and 5s.; Amphitheatre, 2s.

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The Theatrical Observer;

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No. 16,236. WEDNESDAY, May 6, 1874. Price 1d.

HAYMARKET THEATRE.

Mr. Charles Wright, who, for several years has held the office of Treasurer at the Haymarket Theatre, announces his benefit for the 27th instant: a most attractive programme is published, in which the new comedy by Henry and Athal Mayhew is announced, besides the usual admirable performances by the regular company of the theatre. It may not be generally known that in most instances, as in the present, the treasurer of a theatre is responsible for the management of the auditorium, and we need not point out how admirably the Haymarket is conducted in this respect: every attention is paid to the comfort—we may say luxury—of the audience, who are indebted, for this attention, to the gentleman who now invites his friends and the public to his benefit on the 27th. We cordially wish him a most successful result.

The Concordia Choral Society.—The 5th annual concert was recently given by this society in St. George's Hall, Langham Place. A marked improvement was at once apparent, not only in the way the music was rendered, but also in the attention and freedom from levity in the choir, which in a previous concert we had to remark upon. We congratulate not only the members but their indefatigable conductor, Mr. T. Carisbrook Merrick, upon conquering a very serious defect, and also most creditably mastering some very (at times) intricate music. The programme was of a varied nature, but for this fact not the less pleasing. The first part comprised Mendelssohn's "Lauda Sion," Romberg's "Transient and the Eternal"—a work that rarely, if ever before, was attempted in London, a solo on the harmonium by Augustus L. Tamplin. As regards the first piece, the choruses were given with considerable precision throughout, in the last quartette and chorus particularly, "Thou didst free them from oppression," the modulations were almost perfect. The solos were sustained by Miss Matilda Scott, Miss Julia Elton, Mr. J. Williams, and Mr. Walter Prestridge. On the whole the solos were very fairly rendered: but we cannot say more than this, as a certain tameness was unmistakable, and we are now speaking of the first part generally. Miss Scott is undoubtedly an accomplished musician, but the way she rendered some parts of the music assigned to her gave one the impression that either she had not sufficiently studied them, or she lacked feeling and appreciation of the part. One instance will suffice: in the solo beginning "Lord, at all times I will bless thee," two beautiful lines are amenable to great expression and pathos, namely:

> "Heathen, when I fain would teach you
> From your hearts to fear the Lord,"

and these were rendered in the most common-place form, and not as if she identified herself with the character to be represented. Miss Elton sang with her usual ability and taste. Without making any further comments we may confidently say the ladies and gentleman taking the solo part undoubtedly did their best, and did it well. The second part was almost wholly made up with songs. We have not space to specify them, but we may mention "Excelsior," (Hatton), and sung by Mr. Williams, as one of the best; and we do not remember ever hearing it better sung. "The Green trees whispered," (Balfe), by Miss Elton, and encored, was a clever performance. "Will he come," (Sullivan). and "Hush, ye pretty Warbling Choir," sung by Miss Stevenson, were in our opinion the gems of the performance. Miss Stevenson thoroughly enters into the music she sings. Macfarren's "Three Fishers" closed the entertainment. We have not mentioned Tamplin's playing on the harmonium, because we consider it almost unnecessary: it was neither more nor less than perfection. We wish he had a better instrument.—*From a Correspondent.*

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ADELPHI THEATRE.

That the sensation drama still holds its own in the metropolis is evident from the fact of the above theatre being filled by a large and appreciative audience on Saturday last, to witness the great Adelphi drama, entitled "The Prayer in the Storm; or, the Thirst for Gold." The piece is admirably placed upon the stage, testifying to the ability and judgment of the experienced director, Mr. Benjamin Webster; it possesses, for its kind, considerable merit, being highly effective, consistent, and full of variety, humour, ane intense situations. Tableau the 2nd, the Sea of Ice, is certainly the *ne plus ultra* of realism, causing the beholder to both shiver and shake. Mr. James Fernandez displays some really good acting in the *rôle* of Pedro, or the Marquis D'Arnez, his business, subtlety of character as the villain, and gentlemanly bearing as the Soi disant Marquis, and telling delivery in the exciting situations being an artistic and finished performance. Jules de Valois is ably performed by Mr. Howard Russell, who showed much feeling and pathos throughout. Mr. Brittain Wright caused continuous rounds of side-splitting laughter by his droll and humourous impersonation of Guillot, having ample opportunity of displaying his highly comic powers. There is, however, an amount of tautalogy in the lines of the part that might, with advantage, be excised. Messrs. F. Barsby and E. Leathes, Henri de Belcour and Roland de Feval, were fitting and gentlemanly opponents. Mr. Augustus Glover made an effective Porpus. Miss Genevieve Ward, whose fine face and impressive style made a great impression in the double *role* of Blanche de Valois and Unarita, possesses considerable talent and high dramatic powers, which were shown to great advantage in the trying scene with the Marquis, in tableau 4th. The only exception to this lady's complete success being a somewhat too sustained melancholy tone of voice, in certain parts, which became monotonous. Miss Cicely Nott made an able Countess de Brissac, performing with grace and discretion. Miss E. Phillips and Miss Louise, as Adele and Marie, were also good. To all who are fond of the sensational we can recommend this piece as a treat. The piece was followed by a Ballet Divertissement, in which Miss Kate Vaughan and her talented troupe gave some marvellous and beautiful exhibitions of the exquisite fantastic abilities. The entertainment concluded with a new and original farce, entitled "A Waltz by Arditi," characters by Messrs. Brittain Wright, Howard Russell, Augustus Glover, F. Moreland, and Master Gates; Mesdames Hudspeth, Maud Howard, and E. Phillips.

The Crystal Palace.—A series of summer concerts commenced on Saturday; there are to be nine of these concerts, at weekly, fortnightly, and monthly intervals, up to the 25th July inclusive.

Cremorne Gardens.—These gardens commenced their summer season on Saturday with a special *fete*.

Miss Wallis has been fulfilling a very successful engagement at the Queen's Theatre, Manchester.

Mr. Charles Mathews is playing at the Alexandra Theatre, Liverpool. Mr. Barry Sullivan is fulfilling an engagement at the Amphitheatre.

The pianist and composer, Fr. Gernsheim, has accepted the post of Capellmeister at Rotterdam, in the place of W. Bargiel, who goes to Berlin.

M. Joseph Gregoire, the Belgian pianist, has received a decoration from the King of Holland.

The competition for the Parepa-Rosa scholarship took place in the Royal Academy of Music on Saturday, when Miss Annie Elizabeth Bolingbroke was the successful candidate.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,238. FRIDAY, May 8, 1874. Price 1d.

Cremorne Gardens.—As we have before announced, these well-known gardens were opened for the summer season on Saturday last, when they were attended by a numerous company. Since last season great alterations and improvements have been effected. The small theatres have been entirely re-decorated, and notably the orchestra on the platform has been enlarged for the purpose of giving a series of *al fresco* concerts on the Continental models. Choice shrubs and flowers have been arranged around the orchestra, and the platform illuminated with many additional and artistic lamps, which give to the scene an air of tasteful lightness and gaiety; whilst the comfort of patrons is studied by the high canvas hoarding which bounds the eastern end of the gardens, and entirely shuts out the cold winds which occasionally blow from that quarter. The combined orchestras which are extremely efficient, comprise 80 executants, and the performances of the military band, under Mr. H. Seibold, and the orchestral band, under Mons. E. Auditert, (both of which rendered selections from popular operas, &c.,) were much applauded. A sensational comic ballet d'action, entitled "Le Diable de Terre," excited much laughter, and was followed later in the day by a grand ballet divertissement, in which four clever *premiere danseuses* and 50 *coryphees* are engaged. With attractive scenery, lively music, and a series of Amazonian and other dances, the production was most successful, and was loudly applauded. There is a grand display of fireworks during the evening, and the programme terminates with a promenade concert.

Robbery of an Actress's Jewellery.—A very extensive robbery was perpetrated on the 29th ult., at 97, Southgate-road, Islington, the residence of Miss Nelly Power, an actress. The property stolen consists entirely of jewellery, amounting in value to 1500*l.* Information was at once given to Superintendent Williamson of Scotland-yard, who has placed the matter in the hands of Inspector Pay, of the detective department, and Police-constable Tew of the N division. Among the articles stolen are a plain gold bracelet with diamond ornament in the centre, bracelet pendant and ear-rings, a gold keyless watch, supposed number 691, Barwise on face, monagram "R-G.J.B.," on back; gold brooch chain, six gold rings, one gipsy set with three turquoises; one keeper, emerald in centre, diamond on each side; one gipsy setting, two coral stones and diamond in centre; one snake with diamond head and eyes, one with turqoise head, a Maltese cross with turquoise and pearls; a gold pencil case, maker Mordan; two lockets N.W., one gold, with large carbuncle, pearl in centre, white enamelled gold fringe; two pairs of gold ear-rings, one pair of small turquoise, one pair of diamond ear-rings, round-shaped, with large centre stones, and with diamond fringe pendants; a large oval-shaped pendant locket, with large stones in centre, with diamond fringe pendant; one cable necklet, with large spring ring, and one flexible band necklet, one gold flexible band bracelet, another with square links ditto, one gold locket with "Mizpah" in rubies and diamonds, one double horse-shoe locket with portrait of a lady, one gold locket set with pearls, "N. P.," a two-guinea piece, and an American coin attached to a gold brooch chain, a gold brooch with chased surface, a gold gispy ring set with two diamonds and large turquoise in centre; a gold locket, turquoise, and spar diamond laid in stripes. A reward of 100*l.* is offered for such information as will lead to the recovery of the property and the detection of the robbers.

Opera Comique.—The last morning performance of the celebrated comic opera, "La Fille de Madame Angot," will take place to-morrow, Saturday, May 9th.

Mr. J. M. Bellew has, by the advice of his physicians been brought up to town, but he is still seriously ill.

Her Majesty's Opera,

DRURY LANE.

To-morrow evening, will be performed Bellini's Tragic Opera of

N O R M A .

Pollione, Signor Fancelli; Oroveso, Signor Costa; Flavio, Signor Rinaldini; Clotilda, Mdlle. Filomena; Adalgisa, Mdlle. Bauermeister; and Norma, Mdlle. Titiens.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices:—Stalls, 21s.; Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.

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Sole Proprietor, Mr. BENJAMIN WEBSTER. Lesse and Manager, Mr. F. B. CHATTERTON.

This Evening, the Performance will commence with the Farce of

HIDE AND SEEK.

After which, will be produced the celebrated Adelphi Drama, entitled

THE PRAYER IN THE STORM;

OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise; Messrs. J. Fernandez, H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

To be followed by a

Divertissement,

in which Miss Kate Vaughan and her celebrated *Troupe* will appear.

To conclude with a New and Original Farce, by John Oxenford, entitled

A Waltz By Arditi.

Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland; Misses Hudspeth, E. Phillips, and M. Howard.

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

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MOORE AND BURGESS MINSTRELS,

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HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

Mischief Making.

Miss F. Wright, Mr. Buckstone, jun., &c.

After which, the Comedy of

THE OVERLAND ROUTE.

Characters by Messrs. Buckstone, Chippendale, Kendal, Everill, Rogers, W. Gordon, Clark, Braid, Weathersby, Osborne; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, Henri, F. Wright, &c.

Concluding with

A CO-OPERATIVE MOVEMENT.

Mrs. E. Fitzwilliam, W. Gordon, and Clark.

Mr. Charles Wright's (Treasurer) Benefit, Wednesday, May 27th, 1874.

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To conclude with a Musical Absurdity entitled

NORMANDY PIPPINS.

The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

MADAME TUSSAUD'S EXHIBITION,

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

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CRYSTAL PALACE.

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The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

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The Theatrical Observer;

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No. 16,239. SATURDAY, May 9, 1874. Price 1d.

CRYSTAL PALACE.

The enterprise of the managers of the "people's palace"—stimulated by the success attending their canine and feline exhibitions, has at length culminated in a "Donkey Show" which has this week drawn numerous admiring visitors to Sydenham. The show was certainly well worth seeing, the prize-winners in particular being very handsome animals, but many extra prizes were awarded for unusually good condition and other special points of merit. Amongst the collection of mules too, were several finely-made, powerful-looking beasts, over whose heads was conspicuously posted a placard warning visitors of their kicking propensities. Possibly for this reason—or, shall we say naturally—the donkeys afforded the greatest amount of interest, to the sympathising throng who flocked to see them, and gleaned amusement as well as information from the catalogue containing a humorous "Dissertation on Donkeys" by Mr. G. A. Sala. Opera at the Crystal Palace still holds its ground. Thursday's performance of "Faust" being listened to by a crowded, appreciative, and not too exacting audience. The leading parts were ably filled, and although the score is at times trying to first tenors, the choruses were fairly got through. It is usual, however, we believe, even on the stage, for warriors to march in step, and the "Soldiers' Chorus" might have borne improvement in this respect. Grand preparations have been made for the Flower Show of the season to-day, by the erection of stands, and covering in the nave with canvas screens. This is done, no doubt, in expectation of sunshine, without which, under any circumstances, the display loses half its brilliancy.

Destruction of a Music-Hall by Fire.—Glasgow, Wednesday Night.—This afternoon the Scotia Music-hall, situated in the centre of Glasgow, was discovered to be on fire. Before the Fire Brigade could assist, the building was a complete prey to the flames. The firemen accordingly set themselves to save the adjoining buildings, consisting of two large schools (one of which is attended by fifteen hundred scholars) and some dwelling-houses. They were successful in this direction, after which they played upon the burning hall till a late hour at night. As a place of entertainment this hall was the largest in Glasgow, accommodating nearly four thousand persons. The origin of the fire is not known, as nobody was in the building when the alarm was raised. Several charwomen had however left the place shortly before the fire was discovered.

Poor Mr. West Digges (says *Figaro*) exhibited, after all, one piece of wisdom during his career as a London manager: he promptly closed his entertainment when he found that the verdict of the public was dead against him. Everyone seems to have been sincerely sorry for the fiasco of one who is spoken of as "a good fellow, don't you know"; and, indeed, it is always sad to discover that good-fellowship will not save a man when he gets out of his depth. But the unhappy experiment at the Queen's only proves once more the soundness of the theory upon which I am always insisting. Special qualifications are as a matter of fact required for the management of a theatre, and it is extremely unlikely that these qualifications will be found in an author-actor. Everyone is, as we know, under the impression that he could, if called upon, drive, carve or write a leading-article, and even in these matters "every one" is mistaken. But the mistake of placing the management of a theatre in this same category of "easy lessons for beginners" is fraught with consequences far more dire; and if Mr. Digges's mistake has been of no other value, it will be of use should it but succeed in warning other speculative butterflies away from the theatrical flame.

Mr. Dion Boucicault, who has for some time past been fulfilling engagements in the United States has arrived in England.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,240. MONDAY, May 11, 1874. Price 1d.

BIRKBECK LITERARY AND SCIENTIFIC INSTITUTION.

We attended on Wednesday evening last, an entertainment given by the elocution class of the above Institution, which consisted of Tom Taylor's, "A Sheep in Wolf's Clothing," and "The Goose with the Golden Eggs." It is impossible to overrate the value of this class, to ladies and gentlemen who intend to adopt the theatrical profession. Many of our leading actors and actresses have acquired the elements of their profession in the Birkbeck Elocution Class; as an instance we mention the name of Miss Catherine Lewis, the lady who at this time, so capitally sustains the part of Clairette at the Philharmonic Theatre, to substantiate our statement. The acting on the occasion under notice was really, in many instances, first-rate. Mr. A. Sharpe, as Kester, in the drama, is entitled to the highest commendation, indeed, we have never seen a more finished amateur performance; the same remark will apply to Mr. E. Brown, as Turby, in the farce. The Colonel Percy Kirke of Mr. H. Barrett was a highly creditable performance. Miss Lizzie Dudley undertook the important part of Anne Carew with great success. Jasper Carew and Dame Carew were respectively undertaken by Mr. Douglas and Mrs. Newberry, and they were both capital impersonations. Miss Constance Lewis (sister of the lady mentioned above) in the small part of Sibyl, gives great promise of following in her sister's footsteps. Both pieces were most favourably received by a large audience. Mr. Barnes opened the entertainment with a clever recitation of Tennyson's "Dora." A word of praise is due to Miss Ada Saunders for her performance on the pianoforte in the intervals; her rendering of a selection from the popular "Angot" was really first-rate.

Haymarket Theatre.—In the new comedy of "Mont Blanc," which is to be produced at the Haymarket Theatre on Whit-Monday, Mr. T. S. Jerrold, a son of the late Douglas Jerrold, will make his first appearance on the London stage in the character of Captain Achille Fortinbras, the part having been especially written for him.

Mr. J. L. Toole.—The success which this popular comedian has achieved in Mr. James Albery's farcical comedy "Wig and Gown," at the Globe, is best testified by the crowded audiences which nightly assemble, and by the uproarious laughter and applause which his efforts elicit. Those who would see his impersonation of the "briefless barrister" must make haste, for the engagement is drawing to a close.

Brighton Aquarium.—The management of this great addition to the attractions of Brighton, with which all civilized London is doubtless acquainted, provides amply for the inhabitants and visitors of this delightful seaside retreat. A large audience assembles nightly to hear a very clever band under the direction of Mr. Gates, play an unhackneyed selection of music. This band is occasionally supplemented by the band of the Queen's Bays, under the direction of Mr. Cousins. The Aquarium, under the control and management of Mr. G. Reeves Smith, is unique in its character—the only approach to it being the Crystal Palace, and this, from the force of circumstances and the absence of the advantages which the close proximity of the sea presents, is neeessarily on a smaller scale. We have therefore every reason to believe that the success of the institution is now fully assured.

Mr. Charles Hengler announces that his first complimentary benefit will be given on Thursday next at his Cirque in Argyll Street, on which occasion there will be a most attractive programme. Mr. Hengler is entitled to the heartiest support of his friends and the public for the admirable way in which he has conducted his establishment.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Rossini's Opera

SEMIRAMIDE.

Assur, Signor Rota; Idreno, Signor Rinaldini; Oroe, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Titiens.

Director of the Music and Conductor, Sir MICHAEL COSTA.

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COALS.—Best Staffordshire, 34s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,241. TUESDAY, May 12, 1874. Price 1d.

Philharmonic Theatre.—"La Fille de Madame Angot" is in the zenith of its success at Islington, and, although the representation has nearly reached its two hundredth consecutive performance, there appears to be no falling off in the attendance of the visitors; the cry is "still they come." Miss Julia Matthews enacts her part, vocally and histrionically, with her usual piquancy, and since we last heard her has introduced a new song by Mr. Richardson, "Can this be love?" Miss Catherine Lewis makes a pretty and captivating Clairette, her singing being very much enjoyed. Mr. Nordblom sings with taste the songs allotted to Ange Pitou, and Messrs, Wallace, Temple, and the others, not forgetting Mrs. Power (whose Javotte is exceedingly funny), contribute to make this famous opera worthy of more visits than one. Last week Mr. F. Robson's operetta of "Potocatapetl," which was produced some time since at the Holborn was given. The misfortunes that befall a photographer in the mountains and the revelations made about his being the son of a certain brigand chief were very laughable. Some pretty music by Mr. Richardson tends to make the whole a success. Miss Lyndhurst's vocal powers are pleasing, and her acting is free. She sang with taste "The Mountaineer." Mr. Temple, as the brigand chief, rendered "A Brigand Life" with great power.

London Gregorian Choral Association.—A festival service of this association was held on Thursday evening in St. Paul's Cathedral. The members of the association, which has been in existence for a period of eighteen months, were assisted by drafts from about 77 choirs, numbering in all 1,100 voices. About 100 clergy were present, including the Deans of St. Paul's and Manchester, the latter of whom preached the sermon. The prayers were intoned by the Rev. W. H. Milman, and the lessons were read by Canon Gregory. At about eight o'clock, when the members of the unusually large choir marched in procession to their seats, led by the hon. secretary, Mr. R. A. Turner, the broad expanse of the cathedral was crowded to within a short distance of the doors. The effect produced by the volume of sound was very grand, particularly as the voices were supplemented by a band composed of brass instruments. Dr. Stainer and Mr. C. Warwick Jordan presided at the organ, and the offertory was devoted to the objects of the association.

Society for the Encouragement of the Fine Arts.—On Thursday Mr. Brinley Richards delivered a lecture on "The National Music of Wales" before the members of the Society for the Encouragement of the Fine Arts; Mr. J. H. Puleston, M.P., occupied the chair. The lecture was listened to throughout with great interest by a numerous and fashionable audience. The usual votes of thanks to the lecturer and chairman terminated the proceedings.

Miss Eleanor Bufton.—We understand that the above-named lady, who has been meeting with gratifying success during her stay in the Provinces, will make her reappearance at the Gaiety on the 18th inst.

Mr. George Honey.—This well-known comedian and vocalist terminates his engagement at the Gaiety on Saturday next, and on the 25th inst. will make his appearance at the Alexandra, Liverpool.

Royalty Theatre.—On Saturday next a new comedy entitled "Archie Lovell," from the pen of Mr. F. C. Burnand, will be produced here, the principal parts in it being assigned to Mr. George Rignold and Miss Henrietta Hodson.

Royal General Theatrical Fund.—The annual festival in aid of the funds of this excellent Institution has been fixed for the 9th prox. It will be held at the Freemasons' Tavern, and Alderman Cotton, M.P., has consented to discharge the duties of Chairman.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Auber's opera of

CATARINA; ossia I DIAMANTI DELLA CORONA.

Don Enrico, Signor Naudin; Rebolledo, Signor Agnesi; Il Conte Campo-Mayor, Signor Borella; Don Sebastiano, Signor Rinaldini; Diana, Mdlle. Risarelli; and La Catarina, Mdlle. Louise Singelli.

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No. 16,242. WEDNESDAY, May 13, 1874. Price 1d.

AMATEUR ORCHESTRAL CONCERT.

Last week a concert was given by the Maida Hill Orchestral Society, at the Hall, Alpha Road, Lisson Grove, the programme of which spoke well for the progress music has made within the last ten years. Choirs and choral societies have been in a flourishing condition since the beginning of the present century, but the formation of Orchestral societies, has been quite a question of the last decade. Under the baton of Mr. W. R. Care (of the Prince of Wales') an orchestra composed of about thirty members, creditably performed Gibbons "Bridal March," the "Wedding March" ("Midsummer Night's Dream") and "March of the Priest's" (Athalie) by Mendelssohn, an "Association" March, a symphony in A Minor, and a symphony in D; the last three by their young, but talented conductor. Where amateurs are concerned it is a little unfair to be hypercritical; but we may certainly suggest the few changes it would involve to make this association almost perfect. The Orchestra wants strengthening decidedly in the stringed department, and especially by the addition of a good double bass. It would also be better if the harmonium were entirely cut out. The reed and brass instruments, are quite sufficient, for a larger band; so eight or ten violins can with safety be added to their number. The vocalists of the evening were Miss Emma Gordon, (who received a perfect ovation, for the artistic manner in which she rendered "The Gipsy's Warning";) Miss E. Norman, Miss M. Humphreys, and Mr. H. Pateman, the latter of whom sang "Oh! Mistress mine," from Sulllivan's "Twelfth Night" music. Miss A. Gordon, being unable to appear through indisposition, much to the disappointment of many of the audience. The only digression from the musical character of the evening was the recitation of Lord Macaulay's "Horatius," by Miss Clara Gordon, well known, on the amateur dramatic stage, as an actress of no mean ability. It was loudly encored, and then she gave "Somebody's darling" with good effect. We wish this society every success, and hope it may always hav as crowded and appreciative an audience as on the occasion under notice.

Mr. Charles Head, proprietor of the Philharmonic, has taken the Opera Comique for a twelvemonth; he has engaged the celebrated Brussels company; no doubt for the re-production of "Giroflè" and "Giroflá."

Mr. Hollinshead has taken the Globe Theatre, and will shortly commence his campaign.

Charing Cross Theatre is undergoing extensive alteration and reconstruction, preparatory to its re-opening under the joint direction of Mr. J. S. Clarke, and Mr. W. R. Field.

Madlle Sinico (Madame Clarice Merini) was married last Saturday week to Signor Campobella. They are both such universal favourites, that we wish them every success in their new *role* as the happy pair.

Her Majesty's Opera, Drury-lane.—Mdlle Singelli made her first appearance in England last night as Catarina in Auber's opera "I Diamantidella Corona," and achieved complete success.

A grand fête will be given at the Crystal Palace on Whit-Wednesday, May 27th, in honour of the annual moveable committee of the Independent Order of Odd Fellows (Manchester Unity) being held at Richmond. The deputies will be entertained at a banquet in the palace, at which the Lord Mayor will preside.

Mr. E. Loibl, proprietor of the London Pavilion music hall, announces his benefit for Thursday when a specially attractive programme will be presented.

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, will be performed Mozart's Opera of

Le Nozze Di Figaro.

Cherubino, Madame Trebelli-Cottini; Il Conte Almaviva, Signor Rota; Figaro, Signor Agnesi; Dr. Bartolo, Signor Borella; Don Basilio, Signor Rinaldini; Don Curzio, Signor Marchetti; Antonio, Signor Cazaboni; Marcellina, Mdlle. Bauermeister; Susannah, Mdlle. Marie Roze; La Contessa, Mdlle. Titiens.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,243. THURSDAY, May 14, 1874. Price 1d.

Flower Show at the Crystal Palace.—Notwithstanding that the Crystal Palace has lately been one of the busiest of scenes, owing to the preparations that have been going on for the reception of the Czar in a few days, every trace of the workshop has for the day been banished, and the great conservatory on Sydenham Hill presented on Saturday a beautiful scene. The great centre transept, which has been re-adorned, looked extremely fine, occasional gleams of sunlight falling upon a magnificent array of azaleas massed around the statuary at the four corners of the great space in front of the orchestra, the central display of greenery around the fountain adding greatly to the beauty of the scene. Nothing could exceed the brilliancy of the masses of bloom presented by these azaleas, although to the unsophisticated taste the practice of tying them into stiff formal shapes sadly mars the natural beauty of the plants. In this class—No. 8—which comprises eight varieties of greenhouse azaleas, to be shown by nurserymen, the first prize falls to Mr. Williams, of Upper Holloway, while Mr. Turner, of Slough, carries off the second. In the corresponding class for amateurs, Class 9, the first prize falls to the lot of Sir F. H. Goldsmid, Mrs. Wedwell, of Lower Norwood, taking the third. Passing down the north end of the nave, the first class, comprising twelve stove and greenhouse plants, is found on the right-hand side. In this class the Duke of Northumberland takes the second prize, being beaten by Mr. Wilkins, of Leyton, in Essex, who comes in first; Mrs. Wedwell's gardener—who is particularly fortunate in this year's show—takes the third prize, and Sir F. H. Goldsmid the fourth. In class 2, for nurserymen, Messrs. Teckson and Son, of Kingston, are awarded the first prize, and Mr. W. Williams, of Upper Holloway, the second; while the third is taken by Mr. Morse, of Epsom, the class comprising nine stove and greenhouse plants. In class 3, which is the corresponding amateurs' class, Mrs. Wedwell takes first honours; Mr. Barclay, of Leyton, second; Mr. Phillpott, of Stamford-hill, third; and Mr. Scott, of Bickley-park, the fourth. Class 5 presents an extremely pretty combination of stove and greenhouse plants arranged for effect. The first prize here is taken by the gardener of Mr. Nicholson, who has produced a bright and beautiful show, mainly consisting of exquisitely dainty ferns, relieved by masses of azaleas. Mrs. Sargood, of Croydon, takes second, the third falling to Mrs. Tredwell, whose array is extremely pretty, but wanting in brilliancy. Class 6 is for eight distinct varieties of Cape heaths, open to all comers. Mrs. Tredwell has first place here, the other honours being divided by Mr. William Kemp and Mr. Phillpott, of Stamford-hill. For Cape heaths, exclusively for amateurs, Class 7, Mr. F. Wilkins, of Leyton, in Essex, has first prize, Mrs. Tredwell second, and Sir F. H. Goldsmid third. The show comprises some classes for roses, some extremely beautiful specimens being shown by more than one exhibitor. Mr. Turner, of Slough, carries off first prize in class 19, comprising 10 distinct varieties; while in class 22, twelve distinct varieties of roses shown by Messrs. Paul and Sons, of Cheshunt, were awarded first honours. Very early in the day the promenades, which were, as usual, divided by tasty displays of shrubs and statuary, were well filled, and, notwithstanding the cold and unsettled weather of Monday, the great flower show of the year is evidently as popular as ever.

We understand that Mr. Addison, proprietor of the Prince of Wales Theatre, Liverpool, intends sending his company for a short summer tour to Manchester, Newcastle, Birmingham, &c. The complete and unvarying success that has attended the production of pieces at the Prince of Wales's Theatre stamps Mr. Addison's company as probably the *premiere* burlesque and comedy company.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Mozart's Opera of

Le Nozze Di Figaro.

Cherubino, Madame Trebelli-Cottini; Il Conte Almaviva, Signor Rota; Figaro, Signor Agnesi; Dr Bartolo, Signor Borella; Don Basilio, Signor Rinaldini; Don Curzio, Signor Marchetti; Antonio, Signor Cazaboni; Marcellina, Mdlle. Bauermeister; Susannah, Mdlle. Marie Roze; La Contessa, Mdlle. Titiens.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

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Adelphi Theatre.—While the strong drama of "The Prayer in the Storm" retains its position as the principal attraction of the evening, the slight ballad-farce of "Magic Toys," originally produced about a dozen years ago at the St. James's, with Miss Lydia Thompson in the prominent character, now serves as a lively afterpiece. The supposed automaton, acquiring from its representative the capacity for dancing as well as the ability to speak, forms a suitable medium for the display of the talents of Miss Kate Vaughan, who, besides distinguishing herself as the executant of various nimble movements, including a brisk sailor's hornpipe, gives effective point to the delivery of the text. The revived sketch derives fresh brightness from the piquant acting of Miss Hudspeth, as the perplexed Urgundula, and the exilerating galop performed by the Sisters Vaughan brings the curtain down on a picturesque tableau.

Mr. Charles Hallé's Recitals.—For some years past, Mr. Hallé has given his programmes the charm of novelty by introducing the works of modern or contemporary authors. Many of these have appealed to English connoisseurs for the first time under his auspices, and, judging by Friday's selections, many more will do the same before the Recitals come to an end. A pianoforte trio in F major, by Gernsheim, had the honour of making its *dèbut* on the occasion under notice. Herr Gernsheim is, we believe, a professor of some distinction in his native country, which he has recently left to occupy a responsible post at Rotterdam. With us, however, he is no more than a name, and we are bound to say that his Trio in F seems ill adapted to recommend him to a closer acquaintance. Let us be understood to give this opinion with the reserve becoming to imperfect knowledge. Works of the modern German school sometimes have merit which does not lie on the surface, and it is just possible that merit may exist somewhere in Herr Gernsheim's trio. Whether it would pay for getting at is another question—one which probably we shall not have settled in our experience. The composition received every help towards success from Mr. Hallé, Madame Norman-Nèruda, and Herr Franz Nèruda, a violoncellist whose precise claim may more justly be discussed when he appears as a soloist. How Mr. Hallê played Beethoven's Sonota in E flat (Op. 148) and a sèlection from Bach's "French Suite" in E, need not be told. These works, more widely sundered by style and character than by date of composition, met with equal justice at the hands of their executant, to whom nothing in the repertory of the pianoforte comes amiss.

Globe Theatre.—To the amusing comic drama of "Wig and Gown" was last Monday night added the old Adelphi farce of "That Blessed Baby," in which Mr. J. L. Toole as John Thomas, the embarrassed footman, who has imperilled his situation by engaging in a secret matrimonial alliance, renewed the merriment he has so often created by his admirable performance of that character. The representation of the farce is limited to six nights, as next week will close the term of Mr. J. L. Toole's present engagement, prior to his American tour, and other pleasant recollections of his early Adelphi successes have to be revived. The theatre continues to be crowded nightly, and the hearty applause obtained by the comedian throughout the evening may be accepted as a thoroughly spontaneous expression of the intense delight he affords the audience.

Miss Carlotta Leclercq as the "New Magdalen" in America.—*The Boston Daily Evening Traveller* of the 21st April says:—"Of Miss Leclercq's impersonation, the words which carry the highest praise are those most deserved. A tender grace, warmth and beauty, and perfect expression of every momentary and fleeting feeling and passion, upon her face and in her gestures, were excellencies we often long for, but see only in few, and in none more than in Miss Leclercq.

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To-morrow Evening will be performed the Opera of

CATARINA.

Don Enrico, Signor Naudin; Rebolledo, Signor Agnesi; Il Conte Campo-Mayor, Signor Borella; Don Sebastiano, Signor Rinaldini; Diana, Mdlle. Risarelli; and La Catarina, Mdlle. Louise Singelli.

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No. 16,245. SATURDAY, May 16, 1874. Price 1d.

THE BRIGHTON AQUARIUM.

The Aquarium at Brighton has become an institution: it is interesting to the man of science as well as to him of taste; it has charms for the naturalist, and it has charms for the public, who are always interested in the works of nature as well as in those of art. As many of our readers will doubtless find themselves at Brighton during the summer, and more particularly the autumn season, we can promise that a visit to the Aquarium will be one of the greatest—if not the very greatest—of the attractions of this lovely and favourite watering-place. "Brighton, dear, cheerful, merry Dr. Brighton," as Thackeray has said, is always enjoyable—a few hot days in the middle of summer notwithstanding. We were at the Aquarium on Wednesday evening, and heard a capital band, under the direction of Mr. H. S. Gates, play an excellent selection—including Auber's sparkling and brilliant overture to "The Crown Diamonds," a selection from "Ernani," and an andante in E minor (Gung'l). The band can boast of several good soloists—the clarionet solo by Mr. McGill, whom we heard a few evenings since, was a very clever performance, both in respect to tune and tone; and the cornet music has a capital exponent in Mr. Kelly, who is more than usually certain on that very uncertain instrument. Mr. Gates especially distinguished himself in his mode of conducting his clever little troupe through the various movements in Auber's lovely and melodious overture—a work produced by the composer at an age when work ought to be the exception. The pianiste of the evening was Miss Sophia Heilbron—whose ability as an executant is patent to all lovers of music—to a firm touch she unites great musical feeling and power of expression. We have seldom heard Beethoven's Sonata, op. 27, played with more poetic grace than by this young lady, who, without the airs of some of our modern pianists, encounters the difficulties of her music, and overcomes them in a manner that proves her to be a thorough musician. The Aquarium, under the management of Mr. G. Reeves Smith, is a most delightful resort; and each department is admirably cared for. The Duke and Duchess of Edinburgh, at his invitation will pay a visit shortly to the Aquarium, and Mr. Reeves Smith, who appears never to lose an opportunity to give Brighton the advantage of aristocratic presence, has also endeavoured to prevail upon the Czar to visit his idol, the Aquarium; with what result is not yet known.

Gaiety Theatre.—A crowded and fashionable audience assembled at this theatre on Wednesday night, to welcome our veteran comedian, Mr. Charles Mathews, who, notwithstanding his three-score years and ten, appeared as fresh and gay as ever. In "Married for Money" he repeated his most diverting performance of the henpecked Mr. Mopus; and afterwards rattled merrily and glibly through the parts of Sir Fretful Plagrary, and Mr. Puff in "The Critic." The Mrs. Mopus of the comedy was capitally represented by Mrs. Leigh, a lady who appears to be able to play anything, and who is almost invariably good, and often great. Miss Farren, Mr. Maclean, and Mr. C. Harcourt appeared in the cast, and cleverly supported the "star." Sheridan's burlesque drama, with its ancient blunders and modern gags, caused plenty of laughter; though large numbers left before it was concluded.

Italian Opera, Covent-garden.—The Prince and Princess of Wales, with a numerous suite, were present on the 9th inst. to witness "Rigoletto."

Messrs. George Conquest and Paul Meritt's new three-act domestic drama, termed "Hand and Glove," will be produced at the Grecian Theatre as the Whitsuntide attraction.

Her Majesty's Opera,

DRURY LANE.

This Evening will be performed the Opera of

CATARINA.

Don Enrico, Signor Naudin; Rebolledo, Signor Agnesi; Il Conte Campo-Mayor, Signor Borella; Don Sebastiano, Signor Rinaldini; Diana, Mdlle. Risarelli; and La Catarina, Mdlle. Louise Singelli.

Director of the Music and Conductor, Sir MICHAEL COSTA.

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Miss Kate Vaughan, Miss Hudspeth, &c.

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Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

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Mischief Making.

Miss F. Wright, Mr. Buckstone, jun., &c.

After which, the Comedy of

THE OVERLAND ROUTE.

Characters by Messrs. Buckstone, Chippendale, Kendal, Everill, Rogers, W. Gordon, Clark, Braid, Weathersby, Osborne; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, Henri, F. Wright, &c.

Concluding with

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Mrs. E. Fitzwilliam, W. Gordon, and Clark.

Mr. Charles Wright's (Treasurer) Benefit, Wednesday, May 27th, 1874.

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To conclude with a Musical Absurdity entitled

NORMANDY PIPPINS.

The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

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Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

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CRYSTAL PALACE.

Monday.—Ordinary Attractions. Tuesday.—Opera, "Faust." Misses Blanche Cole, and Franklein, Messrs. G. Perren, G. Fox, J. Tempest, and H. Corri. Wednesday.—Instrumental Concert. Haydn's Symphony. Thursday.—Opera, "Satanella." Misses Blanche Cole, Alice Barth, and Franklein, Messrs. G. Perren, G. Fox, J. Tempest, and H. Corri. Friday.—Ordinary Attractions. Last Day of Entries for Dog Show. Saturday.—Visit of his Imperial Majesty the Czar, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, &c. The Fine Art Courts and Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Admission: Monday to Friday, One Shilling; Saturday, Seven Shillings and Sixpence; or, by Ticket purchased before the 13th, Five Shillings. Season Tickets Holders, Half-a-Crown.

The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

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Proprietor, Mr. J. S. SWEASEY.

Crowded Houses nightly to witness the immense success of Messrs. Lauri and Power's Comic Entertainment, entitled "Ki-Ki-Ko-Ko-Oh-Ki-Key," sustained by E. Lauri, R. Power, R. Hicks, H. Parratt, and Miss L. Lauri. First appearance at this hall of Mr. and Mrs. Will Blewitt, in a New and Novel Duet, entitled "The Glories of the Chase." Mr. and Mrs. Hemfrey; Miss Milly Howard (the Popular Serio-Comic), Miss Carlotta Verte (Serio-Comic and Dancer), Miss Georgina Smithson (in her Celebrated Burlesque of "Madame Angot.") Levite and Nina (the unrivalled Eccentric couple). Mr. Pat Corri (Baritone), and many other *Artistes* of renown. Manager, Mr. Sam Adams.

HOLLOWAY'S OINTMENT AND PILLS.—In reviewing the past twenty years no class of diseases has received more attention than those affecting the throat, lungs, and mucous air-passages; and in pointing to that future term it may be safely predicted that external measures of cure will be mainly relied on for their removal. Witness the wonderful cures daily effected in both hemispheres, by Holloway's remedies, of hoarseness, sore throat, inflamed or ulcerated diphtheria, bronchitis, wheezing, difficulty of breathing, shortness of breath, and a host of similar dangerous complaints, which yield gradually, easily, and thoroughly to this Ointment, well rubbed twice a day upon the throat, back, and chest, after the skin thereon has been prepared for its absorption by brine.

COALS.—Best Staffordshire, 34s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 22s.; Small, 13s.; Best Coke (10 Sacks) 14s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

Printed and Published, every Morning, by J. W. THOMAS, 32, Tavistock Street, Covent Garden.

Where all Communications and Advertisements must be Addressed.

The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,246. MONDAY, May 18, 1874. Price 1d.

THE EARLY DAYS OF "PUNCH."

We copy the following from an article which has just appeared in "The Bookseller;" it is called "Notes upon Comic Periodicals." Many of the writers were personally known to us. We take exception therefore, to the criticism of Mr. Boucicault. Mark Lemon was the "staff of life" to Punch. Not one of the writers mentioned in the mixture of "Punch" less deserved the censure than poor Mark Lemon—a genial, kind-hearted, and clever man. Jerrold was not present at the projection of the publication, he, however, contributed to its second Number. On the 17th July, 1841, appeared the first number of "Punch, or the London Charivari." Several stories have been told of the origin of this famous publication; but we believe the truth to be that it was designed by Mr. Mark Lemon, then a tavern-keeper, in Wych-stret, Strand; and that his earliest coadjutors were Gilbert à Beckett, proprietor and editor of the recently defunct "Figaro in London;" Henry Mayhew, then a young and active journalist; and Harry Grattan, husband of the public singer. Afterwards, numerous clever writers—Hood, Thackeray, Jerrold, Percival Leigh, Albert Smith, Artemus Ward, and others—contributed to its pages. The notions that the literary "Punch" was a compound of sweet and bitter things, rather than a pictorial representation of the popular puppet, seems generally to have been present to the minds of its writers. A rather cruel joke with reference to the constituent elements of "Punch" attributed to Mr. Dion Boucicault, the dramatist, who wrote occasional scraps in the earlier numbers. "Punch" he is said to have explained to an American audience, "was originally mixed by four clever but comparitively unknown men; Gilbert á Beckett provided the spirit, Henry Mayhew the sugar, Douglas Jerrold the acid, and Mark Lemon the spoon!" This is not quite accurate, as Jerrold did not write for "Punch" until its eighth or ninth number.

Standard Theatre.—Mr. John Douglass, determined to uphold the *prestige* which the above-named establishment secured under the management of his father, has made arrangements for the forthcoming season which cannot fail to be gratifying to his numerous patrons, bringing as they will within their reach a series of those famous productions which have delighted more aristocratic audiences further west. Thus this week the Gaiety Opera Company appears in "La Fille de Madame Angot;" on Whit-Monday Mr. and Mrs. Billington open in "Rough and Ready" and "Chained to the Oar;" and then, in succession, are to come Mr. Craven Robertson's company in "Caste," "School," &c.; the Lyceum company, with Mr. Henry Irving in some of his most famous impersonations; the Drury-lane company in "Amy Robsart;" and, in October, a new drama entitled "Hal 'o the Wynd." Here we have an *embarras de richesses* which will doubtless bring that fortune to the management which it is evident is well deserved.

Trotting at the Alexandra Palace.—In the central space, formed by the curve of the racecourse, at the Alexandra Park, a trotting ring, on the American principle, is in course of formation. It will extend over a circuit of a mile, and it is expected that some excellent matches will be made during the season. Some of the best English, Scotch, and Irish horses will be entered, and cups of great value are to be given to winners. The directors announce their desire to make the Alexandra Park the head-quarters of trotting, and to elevate and promote the sport in England to its due importance; and they anticipate that some of the fastest trotters of America may ultimately be sent over to compete. The scheme is worthy of very hearty encouragement and support.

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CRYSTAL PALACE.

Particular Attractions for this week. Monday.—Usual Attractions. Mr. W. Paul's Great Rose Exhibition. Tuesday.—Opera, "Satanella." Characters by Messrs. George Perren, E. Cotte, George Fox, J. Tempest, Friend, and H. Corri; Misses Blanche Cole, A. Thirlwall, Sharp, and Lucy Franklein Mr. Paul's Rose Exhibition. Wednesday.—Tonic Sol Fa Concert. Mr. Paul's Rose Exhibition Thursday.—Opera, "Don Giovanni." Mr. Paul's Rose Exhibition. Friday.—Ordinary Attractions Mr. Paul's Rose Exhibition. Saturday.—National Concert. The Fine Art Courts & Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily Monday to Friday, One Shilling; Saturday, Half-a-Crown, or by Guinea Season Ticket.

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No. 16,247. TUESDAY, May 19, 1874. Price 1d.

Britannia Theatre.—One of those amusing absurdities which depend for its extravagant fun on the liberties taken by the lover to assume disguises to be near and watch his lady fair has been produced at the Britannia, under the title of "Mrs. Brown," and was received with roars of laughter. Miss J. H. Wilton is its author. Tom Sharpe, a cabinet-maker, somewhat of a jealous temperament, is in love with Lydia, housemaid at the house of Mr. Kensington Gore. In one of his visits to his lady love he is nearly found out, and hides under a table, where he hears that a wet nurse is engaged much against Mrs. Gore's wish, for her "little darling." Tom's jealously is aroused by seeing the head of the family paying attention to Lydia, and finding a dress handy, dons it and appears before the master and mistress of the house as the nurse, Mrs. Brown. The nurse, one of the Betsy Prig school, is taken into confidence by the master who wishes his child nursed to relieve his wife, and by the lady, who does not wish to have any one to interfere with her maternal arrangements. Very many laughable situations, one of which being that Mr. Gore hears of a captain seeking his wife, and believes the nurse to be that individual. When laughter has run riot the cheat is detected, and everybody is satisfied. Mr. Bigwood was diverting as the nurse, and was well made up, but was a little too broad. Mr. Bellair, Mr. Bell, Mr. Hyde, and Miss Rayner appeared in other parts. The burlesque of "Beauty and the Beast" followed. In this Mr. Forrester was excellent as the prince, and was well supported by Miss Amalia as the Beauty. The allusions to some of the topics of the day were well told. "Dolores," which has had a most successful run, will have to be withdrawn after Saturday next for the Whitsuntide novelties. Miss Henderson as the faithless wife acts with great energy and pathos, and the excellent representations of the other members of the company, and the general mounting of the piece, makes it worthy of public patronage.

Lyceum Theatre.—On the 1st of June the public will be enabled to renew its acquaintance with "Charles I." at the Lyceum, as the "Bells" is to be withdrawn after Friday week. On Saturday, the 30th inst., Isabel Bateman will take her first benefit, and this young actress has, by the advance in her profession shown by her acting in "Phillip," legitimately earned a compliment which should afford her solid satisfaction by its results.

The place at St. George's Hall of Mr. Cellier's pretty little proverb, "Charity begins at Home," will be taken on Monday night by a piece with the eccentric title, "He's Coming! *viâ* Slumborough, Snoozleton, and Snoreham." It is written by Mr. F. C. Burnand, and the music is Mr. German Reed's.

The first three nights of M. Got's brief engagement at the Princess's are to be devoted to "Mercadet." The other three nights, June 1, 2, and 3, will be employed by "Le Gendre de M. Poiret."

The benefit of Mr. Nordblom, who played for nearly 200 nights the Ange Pitou of the Royal Philharmonic version of "La Fille de Madame Angot," is fixed for to-morrow, the 20th inst.

Old Harrovians will be interested to know that an amateur performance in aid of the Harrow Volunteer Drill School will take place on Wednesday evening, the 27th inst., at the Bijou Theatre, Bayswater. The entertainment will consist of the comedy of "Masks and Faces," followed by the capital farce of "The Steeple Chase."

The benefit of Mr. J. W. Anson, the respected treasurer of the Adelphi, is fixed for Thursday next; a strong company of friendly artists will lend their aid to the entertainment, both morning and evening.

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, will be performed Meyerbeer's Opera of

LES HUGUENOTS.

Raoul di Nangis, Signor Fancelli; Il Conte di San Bris, Signor Agnesi; Il Conte di Nevers, Signor Galassi; Marcello, Herr Behrens; Urbano, Madame Trebelli-Bettini; Margherita di Valois, Mdlle. Valleria; and Valentina, Mdlle. Titiens.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,248. WEDNESDAY, May 20, 1874. Price 1d.

Madame Tussaud's.—At this popular Exhibition some additions have been made which are certain to attract considerable notice. Foremost may be mentioned an excellent life-size figure of Dr. Kenealy, and we may pay M. Tussaud the compliment of saying that there is not a more accurate portrait in the collection. Dr. Kenealy confronting the Lord Chief Justice could hardly have looked more determined to have the last word than his waxen representative in Baker-street. On the opposite side we find a portrait model of his eminent opponent Mr. Hawkins, "in his habit as he lived"; and, connected with the ever-memorable trial of "Sir Roger," we have that personage himself as "large as life," and, we doubt not, twice as handsome as he now appears in his convict garb. The Lord Chief Justice is another important addition, and Justices Mellor and Lush, who so admirably sustained the Lord Chief Justice against the onslaught of the embittered counsel, are also modelled, and placed in the collection. Not the least of the present attractive "features" is that of the hero of the Gold Coast, Sir Garnet Wolseley. The exhibition is in splendid condition. The heroes and statesmen, kings and priests, poets and inventors, actors and painters, from the earliest ages to the present day, seem to "live, and move, and have their being," like creatures of to-day, so artistically are they moulded and so completely is the illusion carried out by costumes historically correct and elegantly arranged. A large number of visitors were present.

Royal Polytechnic Institution.—The pleasant Polytechnic always keeps on a level with topics of the day. Therefore, we might be sure to have something at the present moment respecting the Czar. A new lecture, entitled "Russia and the Tzar," which has been complied and arranged by Mr. W. H. Robinson, is delivered twice daily by Mr. B. J. Malden. Appropriate music, arranged by Mr. Frewin, who himself plays a violin solo with great taste, is added, and dissolving views of a very high character, by Mr. W. Hill further illustrate the chief incidents of Russian life and the habits, manners, and customs of the people. In a clear and emphatic way Mr. Malden gave a brief summary of the vast extent of Russia, which, as one "of the things not generally known," occupies one-third of the surface of the globe. Then the lecturer dwelt upon the earlier periods of Russian history, with, of course, particulars relating to Peter the Great, and the foundation of St. Petersburg. A variety of illustrations of Russian life, such as the Bride Fair, Marriage Ceremonies, Easter Ceremonies, Kissing in Russia, Blessing the Neva, Bell-ringing, Singing and Swinging, Ice Hills Skating, and Sledging, &c., were introduced; and after full descriptions of St. Petersburgh, we were taken to Moscow, and shown the famous Kremlin Palace, with views of the great bell, the churches, and public buildings, &c.; and, returning to St. Petersburg, details are given of the late Royal marriage; and, the lecturer paying a high compliment to the present Czar, the entertainment, lasting a little over half-an-hour, ends with the portraits of Alexander the Second and those of the Duke and Duchess of Edinburgh. Dr. Croft's clever sketch "Sir Walter Raleigh's Queer Dream," and lectures by Professor Gardner and Mr. J. L. King, increase the amusement of the visitors.

Mr. Henry Powell, with Miss Bessie Reid and company, have just fulfilled a successful engagement at Leicester. Mr. Powell took his benefit on the 8th inst., under the patronage and presence of Sir Frederick Fowke, Bart., and officers of the Leicestershire Militia.

Mr. C. J. Bishenden, the well-known English bass singer, has just been elected a member of the Imperial Russian Society of Musicians, St. Petersburg.

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Lucrezia Borgia,

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No. 16,249. THURSDAY, May 21, 1874. Price 1d.

Royal Italian Opera.—It is very satisfactory to find reasons for believing there exists a growing appreciation of good music. Mozart is reported to have said that he wrote "Don Giovanni" for his friends, and to have feared that it would prove "*caviare* to the general ear;" but no opera is more eagerly welcomed, and the carefully-selected cast which played it on Monday night at Covent-garden gave a special value to the representation. Madame Patti is well known as the most piquant and bewitching of Zerlinas. Mdlle. Marimon sings the music of the deserted Elvira irreproachably; and Mdlle. D'Angeri is, as usual, careful and effective as Anna. M. Faure makes a splendid Don; the gallant cavalier is shown to the life, and there is a dignity in his bearing during that last terrible interview with the ghostly Commendatore which few Dons have been able to exhibit. Signor Nicolini is a finished Ottavio; Signor Ciampi a humorous, if withal a somewhat vulgar, Leporello; and Signor Capponi's solemn tones give due effect to the Commendatore's music. M. Maurel appeared as Masetto the usual representative of the character, Signor Tagliafico, being too hoarse to sing. It was stated that the French baritone had studied the part at a very short notice, and he must certainly have made good use of time, for not only was he vocally efficient, but contrived also to instil such spirit into his acting of Zerlina's fortunate lover. The familiar points were lustily applauded by an audience which filled every corner of the house, despite attractions elsewhere. That "La ci darem" could be better sung and acted by Madame Patti and M. Faure is not conceivable, and it was re-demanded as a matter of course. M. Faure was also forced to repeat the serenade "Deh vieni," and Madame Patti the aria "Vedrai carino." Signor Nicolini, though he did not happen to be in a good voice, had trouble to refuse a second rendering of "Il mio tesoro," and Mdlles. Marimon and D'Angeri obtained much deserved applause. Signor Vianesi conducted.

Haymarket Theatre.—"Queen Mab" has been withdrawn to make way for the popular "Overland Route," with Mr. Buckstone as Mr. Lovibond—a performance always welcome to the dramatic public. The comedy is preceded by "Mischief Making," and followed by "A Co-operative Movement." On Monday "Mont Blanc" will be produced.

Adelphi Theatre.—"Magic Toys" is very popular: Miss K. Vaughan's clever assumption of the part originally played by Miss Lydia Thompson, at the St. James's, is also attractive. She introduces a sailor's hornpipe, after the manner of the late T. P. Cooke, who danced well at three score and ten—having played William in "Black-eyed Susan," and danced the hornpipe, five years after he had arrived at that age. The whole performance, including the final galop, by the Sisters Vaughan, is a clever performance.

Mr. Charles Morton will take a benefit at the Opera Comique on Thursday and Friday, the 28th and 29th May. The programme contains Geneviève de Brabant," "La Fille de Madame Angot," and a variety of novelties. This gentleman's management terminates on Saturday, 30th May. The company under the direction of Miss Emily Soldene, will appear at the Prince of Wales', Birmingham, on the 1st of June.

Rumour speaks of a new actress, possessing great dramatic intelligence and a superb personnel, as shortly to appear at the Gaiety Theatre, on the occasion of Mr. George Coleman's first benefit in London.

Miss Steele announces an evening concert at the Hanover Square Rooms this evening, when an attractive programme is promised. Among the artists are Madame Alvsleben, the Misses Kingdon, Miss Steele, Mr. Santley, Mr. Corney Grain, Mr. Finlayson, and M. Paque.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,250. FRIDAY, May 22, 1874. Price 1d.

SALE OF HER MAJESTY'S THEATRE.

The block of buildings situated in the Haymarket, and comprising her Majesty's Theatre and the United Hotel and the Clergy Club, were put up for auction on Wednesday, at the Mart, Tokenhouse-yard, City. Messrs. Chinnock, Galsworthy, and Chinnock, of Waterloo-place, were the auctioneers, and the competition between the bidders was spirited in the extreme. The property was put up in lots. Lot No. 1 comprised Her Majesty's Theatre; for this there were many gentlemen present connected with the theatrical world, and there prevailed, for a considerable time, the utmost determination to acquire this property. The auctioneer, in opening the contest, described the theatre as the valuable and truly distinguished property known as Her Majesty's Theatre and Opera House, and comprising a noble pile of buildings, with the principal elevation fronting the Haymarket. He went on to say that the structure had lately been built from the foundations, by Mr. Charles Lee, the architect, and that the original form being so much admired had been, to a great extent, retained and supplemented by all the advantages that modern art and ingenuity could devise, the space for the audience being much the same as before, the stage arrangements greatly improved, and all the accesses and *salles d' attente* maintained perfect. The interior of the theatre was described as being of horseshoe form, admirably adapted for acoustics, grand and rich in appearance, with profuse and bright decorations, upon a ground of pale azure. The theatre, with its appurtenances, is let on a lease granted to Mr. Benjamin Lumley, and is now held by the Earl of Dudley for terms of years expiring on the 29th of September, 1891, at rents amounting to 1934*l.* 14s. per annum. The bidding was very determined, and those present who took part in the contest seemed bent upon possessing the premises. Amongst others, was Mr. Mapleson, of Her Majesty's Opera, Drury-lane, who bid as high as 21,000*l.*, for the house in which he had himself made his *début* as the lessee of a London Theatre. Mr. Mapleson was, however, outbid by a gentleman named Last, a solicitor, of Albert-buildings, Queen Victoria-street, in whose favour the hammer fell at his offer of 31,000*l.* Mr. Last, it was said, proposes to retain the theatre intact, either as an opera house or otherwise as a place of public entertainment. The complete block of buildings realized 92,000*l.*

Brighton Theatre.—We were present, the other evening, in this theatre, at a very clever performance of "The Woman in White." Mr. Wybert Reeve played Count Fosco in an able and forcible manner—the varied shades of character which mark this conception—original of its kind—were well produced and prominently developed; his death-scene was admirably managed. He was well supported in the female characters by Mrs. Nye Chart and Miss Mabel Hayes. The only exception to the rule of good acting in the drama was to be found in the very commonplace version offered by Mr. Mackenzie, of Sir Percival Glyde—almost every point was missed; the character is beyond his reach altogether. The divertissement which followed was neither remarkable for efficient dancing, nor for the presence of delicacy or refinement. The farce that followed ("Box and Cox") gave Mr. Nye Chart an opportunity of showing is well-known real comic ability in the principal character. "The Woman in White," it should be stated, is put on the stage with great care—the set scenes being admirably managed, and very appropriate to their purposes.

The Sons of the Clergy.—The 220th anniversary of this institution was celebrated in St. Paul's Cathedral, on Wednesday. In the evening a banquet was provided, at which the Lord Mayor took the chair. The collection at the Cathedral, amounted to £309, and at the dinner to £1,630.

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, will be performed Auber's Opera of

CATARINA.

Don Enrico, Signor Naudin; Rebolledo, Signor Agnesi; Il Conte Campo-Mayor, Signor Borella; Don Sebastiano, Signor Rinaldini; Diana, Mdlle. Risarelli; and La Catarina, Mdlle. Louise Singelli

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

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Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30; for the Evening at 7.

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Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

Mischief Making.

Miss F. Wright, Mr. Buckstone, jun., &c.

After which, the Comedy of

THE OVERLAND ROUTE.

Characters by Messrs. Buckstone, Chippendale, Kendal, Everill, Rogers, W. Gordon, Clark, Braid, Weathersby, Osborne; Miss Robertson (Mrs. Kendal), Mrs. Chippendale, Henri, F. Wright, &c.

Concluding with

A CO-OPERATIVE MOVEMENT.

Mrs. E. Fitzwilliam, W. Gordon, and Clark.

Mr. Charles Wright's (Treasurer) Benefit, Wednesday, May 27th, 1874.

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The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

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Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

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No. 16,251. SATURDAY, May 23, 1874. Price 1d.

Royal General Theatrical Fund.—The anniversary festival of this valuable institution will take place on the 9th of June, when Alderman Cotton will preside. It will be held at the Freemasons' Tavern. Any information respecting the arrangements for this festival will be supplied by Mr. W. Cullenford, the secretary.

Criterion Theatre.—The first morning performance of Mr. Byron's comedy, "An American Lady," will be given at this elegant theatre this morning.

Opera Comique.—The last performance of "Geneviève de Brabant" will take place to-night, and the last of "Madame Angot" on Saturday next.

Mr. C. Wright, the popular treasurer of the Haymarket Theatre, will take his benefit on Wednesday next, for which occasion an admirable programme is provided.

Madame Tussaud's Exhibition.—Amongst the new and superb Court dresses now on view at this establishment, notably may be mentioned that of the Empress of Austria, who is attired in an elaborate drab and pink silk trimmed with embroidery, from the Vienna Exhibition, with pink Court plume and diamond necklet; the Marchioness of Lorne, Brussels net handsomely embroidered with gold, over white silk; Princess of Wales, white satin petticoat, blue silk train, with moss roses and handsome trimming of satin and velvet; Princess Helena, mauve satin, with profusion of Honiton lace, trimmed with lilac—a copy of dress worn by her at Court. These form the principal features in this department of this *recherchê* collection.

The National Portrait Gallery.—The 17th report of the trustees of the National Portrait Gallery was published on Thursday. The number of visitors last year was 60,047, against 67,039 the year before. Upon this subject the trustees say:—The falling off in the number of visitors to this gallery is mainly attributable to existing difficulties in the approach to it from the public road. As stated in the trustees' last year's report, the direct entrance has been exclusively appropriated to the International Exhibition, and even during the months when that exhibition was not open to the public the principal doorway has been kept fast closed, and the foot of the main staircase barricaded. Ever since the opening of the International Exhibition, visitors to the Portrait Gallery have been compelled to make a considerable circuit along a narrow passage, and finally to ascend a staircase which had at first been before them in a direct line with the entrance from the main road.

Madame Patti.—We hear that "Mignon" is in preparation at Covent Garden, and that Madame Patti will play the part of the heroine instead of Mdlle Albani.

Mr. J. L. Toole.—We are told that it is the intention of a number of Mr. Toole's admirers to invite that gentleman to a complimentary banquet at Willis's Rooms prior to his departure to America. It is highly probable that the chair will be taken by Lord Rosebery.

The "Gentleman Organ Grinder" has made his appearance in Bristol. The reception which the celebrity meets with from the public seems to justify the satire of the immortal bard that those in England "who will not give a doit to relieve a lame beggar will lay out ten to see a dead Indian."

"Clancarty."—This admirable drama, which has proved so great a success at the Olympic Theatre, will occupy the bill at the Gaiety morning performance to-day.

Mr. J. G. Shore.—This well-known actor, who on March 28th met with an accident while performing in the "Peep o' Day" at the Standard Theatre, has now entirely recovered from the effects of the same, and is able to resume his professional duties.

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The Theatrical Observer;

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THE ACROBAT AND THE INN-KEEPER'S DAUGHTER.

A SHORT time since the Korsacky Sisters, who created a profound sensation in Eastern Europe as graceful acrobats, were announced to appear on the tight-rope at the Taginoff Circus, in Moscow. The circus was crowded to the utmost, and when the two girls made their appearance, they were greeted by a perfect storm of applause. When the last *tableau* came, consisting of the roses all united in one gigantic flower, with the two sisters seemingly gliding through the air, the elder of them, Levina, suddenly uttered a scream of terror, and fell heavily upon the stage. When assistance came she was insensible, and both her legs were found to be broken. The cause of the accident was at once ascertained. The highest wire on which she had stepped immediately before her fall had been rent in twain. The manager said the accident was inexplicable to him, as the wires had been thoroughly tested just before nightfall. Upon closer inspection it was found that the wire must have been cut, leaving it sufficiently connected not to snap asunder until the fair acrobat had stepped upon it. This discovery led to an investigation as to who the persons were that had had access to the wires after they had been tested in the afternoon, and before the beginning of the last piece, when they were drawn across the stage. The injured girl recovered soon enough sufficient consciousness to tell the police officials that besides herself and her sister Brada no one had been near the wires except Lina Wogratz, the daughter of the hotel-keeper with whom they had stopped. Lina, she had noticed, had repeatedly touched the wires, and had finally asked to be shown the one that would be the highest. This wire had been the thickest. Lina Wogratz had left before the close of the performance. An officer was sent after her. He found her at her father's hotel, where no one knew yet what had occurred at the circus. Strangely enough, when the officer asked the girl to accompany him to the circus, she became visibly alarmed, and exclaimed repeatedly, "I had nothing to do with it." The officer said nothing until he arrived with her at the circus, where she was searched at his suggestion. In her pocket was found a pair of small but very sharp and powerful scissors. At one point the edges were slightly indented, and when the two fragments of the wire were closely examined where it rent, the indented spots on the pair of scissors were found to correspond with them. Lina Wogratz turned deadly pale as she witnessed all these proceedings, and, when confronted with the poor acrobat, she burst into tears, and confessed that she had cut the wire because, during the week since the Korsacky Sisters had been at her father's hotel, her (Lina's) lover, Ivan Kruger, had seemed to be fascinated with the elder of the two sisters, and had made love to her. In order to revenge herself she had resolved to cripple or disfigure Levina Korsacky for life. The younger sister, unaware of her intention, had told her the day before what kind of scissors were required to cut the wire. Levina Korsacky recovered from her terrible fall, and Lina Wogratz was sentenced to six years' solitary confinement.

MR. TOOLE'S AMERICAN ENGAGEMENT.—Mr. Toole is going to America very shortly, and he is to open Wallack's Theatre, New York, on August 17th. He has been guaranteed £100 a night, so that he has a fair chance of heaping up riches.

MISS EMILY MUIR.—We are pleased to hear that this spirited vocalist has recovered from her late indisposition. Remembering her success in such characters as Fredegonde in "Chilperic," Clairette in "Madame Angot," also her excellent rendering of the Duchess in "Geneviêve de Brabant," we welcome with satisfaction her return to the operatic boards.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed the Opera of

Le Nozze Di Figaro.

Cherubino, Madame Trebelli-Bettini; Il Conte Almaviva, Signor Rota; Figaro, Signor Agnesi; Dr. Bartolo, Signor Borella; Don Basilio, Signor Rinaldini; Don Curzio, Signor Marchetti; Antonio, Signor Cazaboni; Marcellina, Mdlle. Bauermeister; Susannah, Mdlle. Marie Roze; La Contessa, Mdlle. Titiens.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,253. TUESDAY, May 26, 1874. Price 1d.

HAYMARKET THEATRE.—A new picturesque comedy, by Messrs Henry and Athol Mayhew, was produced here last night with the greatest success. Admirably acted and appointed, with exquisite scenery, the comedy will be very popular, so soon as its merits are known. Mr. J. S. Jerrold made his *debût*, and was exceedingly well received. We shall give a detailed notice of it to-morrow, on which night Mr. C. Wright takes his benefit.

GLOBE THEATRE.—Mr. J. L. Toole's last appearance in London for many months is an event of considerable importance to the theatrical world; and, indeed, to all sections of the playgoing public. Englishmen instil a feeling of personal friendship into their regard for all those who contribute to their pleasure and amusement, and, while no class of artists is more popular than actors, there is certainly no greater favourite than Mr. Toole. This is a proud position, but one which the famous comedian undoubtedly deserves. A more sympathetic and appreciative audience than that which filled every corner of the Globe Theatre on Saturday night could scarcely have been gathered together, nor could the cheers and applause which greeted Mr. Toole's earnest words of farewell have been more genuine and hearty. That his extraordinary reputation will induce the American public to be somewhat *exigeant* is probable; but that they will fail to appreciate warmly his many admirable artistic qualities cannot for a moment be believed. We sincerely wish Mr. Toole a prosperous expedition. The manner in which his admirers have bidden him farewell amply demonstrates how heartily they will greet his return.

NORTH WOOLWICH GARDENS.—Mr. W. Holland, who rejoices in his well-earned appellative, "The People's Caterer," opened these Gardens to the public yesterday. All kinds of attractions were offered to the audience—five concerts in the course of the day, a serio-comic ballet admirably sustained, and a grand display of fireworks. The admission is one shilling, and this includes railway there and back. Verily "The People's Caterer," should be characterized as the People's Friend.

MR. SIMS REEVES announces his annual benefit concert, at the Royal Albert Hall on June 1st, when he will be assisted by Madame Christine Nilsson, Miss Antoinette Sterling, Miss Helen D'Alton, and Madame Lemmens-Sherrington, Madame Norman Neruda, and Mr. Santley. Mr. Sims Reeves has promised, if possible, to be present at the annual dinner of the Newspaper Press Fund on Saturday next.

THE LATE MR. MACREADY.—Sir Frederick Pollock has undertaken to edit, and Messrs. Macmillan to publish, the autobiography of the late Mr. Macready, with selections from his journal.

IMPORTANT MUSICAL DISCOVERY.—M. Avrigotti, a young musician, has discovered in a Carmelite Convent at Florence an unpublished score by Cimarosa, entitled "Margharita di Vicenza." He obtained the manuscript without any difficulty, and has presented it to the Paris Conservatoire.

AN ACCEPTABLE BOUQUET.—At the theatre at Tiflis (Persia), a bouquet thrown to a favourite actress was tied together by a fastening composed of bank notes.

THEATRICAL DEPRESSION IN VIENNA.—A letter from Vienna states that the financial catastrophes of last year have produced the most deplorable effects upon all the theatres in Vienna, especially the Stadt Theatre and the Opera Comique, both of which have sustained very great losses.

AFTER the run of "Clancarty" at the Olympic has come to an end, Mr. Neville will bring out an adaptation of the recent Parisian success, "Les Deux Orphelines."

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Donizetti's Opera of

Lucrezia Borgia,

Gennaro, Signor Italo Campanini; Il Duca Alfonso, Signor Rota; Gubetta, Signor Costa; Rustighello, Signor Rinaldini; Liverotto, Signor Marchetti; Gazella, Signor Zoboli; Vitellozzo, Signor Balesca; Petrucci, Signor Casaboni; Astolfo, Signor Campobello; Maffio Orsini, Madame Trebelli-Bettini; and Lucrezia Borgia, Mdlle. Titiens.

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No. 16,254. WEDNESDAY, May 27, 1874. Price 1d.

HAYMARKET THEATRE.

A CROWDED house signalized the production of "Mont Blanc," and a more enthusiatic audience than that which assembled on Monday night to welcome a new piece from well-known writers cannot be imagined. The "picturesque comedy," as its authors designate it, is not a comedy as playgoers of the present day understand the word, and yet as there is no serious element imported into its construction, we doubt very much if the term is not a correct description of it. Three more beautiful scenes than those in which the action takes place have never been seen; and actors and actresses more competent to carry out the bustle and business of those scenes could not be found. The idea is taken from the French of Labiche and Martin, but it differs wholly from it, both in plot and treatment. We give a brief sketch of the former: The first scene is a courtyard of an hotel at Chamouni. The Earl of Osborne and Dr. Majoribanks, a fashionable physician, enter in search of their sons, who have fallen in love with a Miss Chirpey, whom each father is anxious his heir shall not marry; she is the daughter of a pickle-merchant. The Chirpey family appears, and it is stated that the object of Mr. Chirpey's journey is to affix at the summit of Mont Blanc a placard advertising his newly-invented sauce, "The Shah's Delight." This project is discovered by a patriotic Frenchman, Le Capitaine Achille Fortinbras, who has ascended for the purpose of inscribing the name of his country on the topmost crag. The young men, Harold Majoribanks, and the earl's son, Percy Centlivre, arrive and open the campaign against Miss Florence Chirpey. In the second act, the party of tourists have ascended to the Grands Mulets, and Mr. Chirpey decides that he will not ascend to the top, and asks Harold to take charge of his poster, but Harold declines, throwing the poster to the side, where it is seized by the patriotic Frenchman. Chirpey rushes after him, and falls down a crevass, from which he is rescued by Harold. As in the original work, the old tradesman has reserved one of his daughter's suitors from a small precipice, in the present case Mr. Chirpey has saved Percy, and when they return to Chamouni the town-crier recounts the deed of daring from a prominent spot in the market place. From this point the play follows its parent. Chirpey overhears Percy confess to Harold that the precipice-adventure was a farce, got up to minister to the old man's vanity, and Florence's hand is bestowed on Harold. This fugitive sketch will give some idea of the character of the comedy, in which scarcely a serious line of writing occurs; and the uproarious merriment that it produced fully proved that its authors had hit the mark they aimed at. The acting throughout could not be better; Mr. Buckstone's exceedingly comic portrait of the St. Mary Axe pickle-merchant was a source of merriment throughout the piece, and as he was scarcely ever absent from the stage, the laughter was continuous; he was admirably supported by Mrs. Chippendale, as his sensitive and valetudinarian wife, who seriously imagines she is the possessor of every ill the flesh is heir to. Mr. Kendal exhibited his usual amount of nonchalant ease as well as ability to understand his character, and Mr. Howe, as the other candidate for the hand of the pickle-merchant's daughter, gave a truthful picture of an unsuccessful suitor. Mr. Rogers played an old sea-captain in a hearty and clever manner; and the *debutant*, Mr. T. S. Jerrold, as the Frenchman, showed both talent and originality. Mr. Everill, who is a capital character-actor, was very successful as a German professor; he was admirably made up. These two adventurers, when they were described by Mr. Buckstone, as very good specimens of Leicester Square, caused a hearty laugh. The whole affair, without having great pretensions to literary merit, is highly amusing. The scenery is remarkable for its beauty, its correctness, and its artistic merit: the painters are Messrs. O'Connor and Morris.—Mr. Wright takes his benefit to-night.

Her Majesty's Opera,

DRURY LANE.

To-morrow evening, will be performed Flotow's Opera of

M A R T A .

Lionello, Signor Campanini ; Plumketto, Herr Behrens ; Lord Tristano, Signor Borella ; Un Servitore, Signor Marchetti ; Nancy, Madame Trebelli-Bettini ; and Lady Enrichetta (Marta), Mdlle. Louise Singelli.

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Preceded by a **NEW OPERETTA.** Music by Lecocq.

And a **LAUGHABLE FARCE.**

LES CLODOCHES in one of their Grotesque Quadrilles.

Prices from 1s. Open at 7, Commence at 7.30. Close at 11.15.

Mr. Charles Morton's Benefit, Thursday and Friday, 28th and 29th May.

CRYSTAL PALACE.

Particular Attractions for this Week. Monday.—Whitsun Attractions. "Robinson Crusoe," Romah, Ballet, Great Fountains. Tuesday.—Whitsun Attractions continued. Wednesday.—Whitsun Attractions continued. Odd Fellows' Great Fete, Balloon Ascent. Thursday.—Whitsun Attractions continued. Friday.—Whitsun Attractions continued. Saturday.—Concert, Randegger's "Fridolin." Madame Lemmens Sherrington, Mr. Cummings, Mr. Santley, and Signor Foli. St. Thomas's Choir and Brixton Choral Society. The Fine Art Courts & Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Monday to Friday, One Shilling; Saturday, Half-a-Crown, or by Guinea Season Ticket.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,255. THURSDAY, May 28, 1874. Price 1d.

Anecdote of Mr. Sothern.—The popular comedian was recently asked the question if he suffered much from fatigue in his professional pursuits, to which he replied in th following terms: "Does acting tell on me? Yes, indeed, it does. Until within the last two years I have never given myself more than four weeks' rest in the year. I have noticed the wear and tear of my constitution because my labours are heavier than the public know anything about. I will give the work of one day when there is a *matinée*. I, perhaps, have a scenic and property rehearsal at nine o'clock, a company rehearsal at ten o'clock, and this rehearsal lasts till one o'clock; I have half-an-hour for lunch, go on the stage at two o'clock, and act till half-past four; I dine at five, from six to seven rest, at eight o'clock on the stage again, the performance is over at ten and a half, or a quarter to eleven, and then I am so weary that after a light supper I am compelled to go at once to bed. In my early days when the star actor had to write out his own part, instead of buying printed books, I have frequently written and studied twelve long parts a week, and each of these was seven lengths, making an aggregate of twelve times three hundred and eight lines of fresh matter per week. This was to arrive at the mere question of getting the words into my head, the analysation of the character being another thing to do afterwards. I have had to study all day when I was not rehearsing or eating, and to go straight home from the theatre at night, and stay up till three or four and five in the morning. I have been obliged to get up at eight o'clock the same morning, read my parts over again, and go to a rehearsal at ten o'clock. I got my memory so well cultivated that I at last would get my wife to read through a long farce, just repeating the long speeches twice, without ever having seen the words myself, and got through it actually every word."

Melancholy incident at the Adelphi Theatre.—On Tuesday evening, a sad occurrence took place at this theatre. It appears that a gentleman, named George Atkinson, a native of Middlesborough, in Yorkshire, and who had been staying in Agar-street, went with some friends to the Adelphi Theatre to witness the "Prayer in the Storm" and the other entertainments, and this being Whit-Tuesday the theatre was much crowded. The farce "A Waltz by Arditi" had been got through, as well as the first act of the play which forms the staple part of the entertainment at the theatre, when Mr. Atkinson complained of the heat, and he and his friends left the pit and repaired to the saloon, for the purpose of taking some refreshment. Soon after they arrived in front of the bar the unfortunate man was seen to stagger, and fell heavily to the floor. His friends at once ran to his relief, and gave him such temporary assistance as they were able. Mr. F. B. Chatterton, the manager, happened to be in the theatre at the time, and he was at once communicated with, and, with Dr. Claremont a personal friend, went to the assistance of the unfortunate gentleman, but it was found that life was quite extinct, Dr. Claremont expressing his opinion that death had resulted from disease of the heart.

A new Troupe of Lady Vocalists.—A very intresting preliminary performance was given on Tuesday morning, by the Scandinavian Lady Vocalists, in St James's Hall, before a select audience of musicians and amateurs. The eight ladies who comprise the *troupe* sing wonderfully well together, and mark their crescendos and diminuendos with an evenness which betokens the most careful and constant practice. Their method of singing, and the Russian and Danish songs which the Scandinavian Vocalists perform, were alike strange and interesting, and will doubtless prove extremely popular. The first public concert is to be given on Saturday next.

Her Majesty's Opera,

DRURY LANE.

This evening, will be performed Flotow's Opera of

M A R T A .

Lionello, Signor Campanini ; Plumketto, Herr Behrens ; Lord Tristano, Signor Borella ; Un Servitore, Signor Marchetti ; Nancy, Madame Trebelli-Bettini ; and Lady Enrichetta (Marta), Mdlle. Louise Singelli.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0 ; the Opera to commence at 8.30.

Prices :—Stalls, 21s. Dress Circle Seats (numbered and reserved), 10s. 6d. ; Amphitheatre Stalls, 7s. and 5s. ; Amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from 10.0 to 5.0.

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Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland ; Misses Hudspeth, E. Phillips, and M. Howard.

After which, will be produced the celebrated Adelphi Drama, entitled

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OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise ; Messrs. J. Fernandez, H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

To conclude with the Farce of

M A G I C T O Y S .

Miss Kate Vaughan, Miss Hudspeth, &c.

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

ST. JAMES'S HALL, PICCADILLY.

EVERY EVENING at 8. MONDAY, WEDNESDAY and SATURDAYS at 3 and 8.

MOORE AND BURGESS MINSTRELS,

Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of such remarkable duration, and one attended with such unvarying success throughout the entire term, is altogether without a parallel in the history of the world's amusements. The compositions presented to public notice from time to time are all written and composed expressly for Messrs. Moore and Burgess by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. L. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lutz and others. Doors open, for the Day Performance, at 2.30 ; for the Evening at 7.

HAYMARKET THEATRE.

Solé Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

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After which, a New and Original Comedy, entitled

MONT BLANC.

Characters by Messrs. Buckstone, Chippendale, Kendal, Howe, Rogers, Buckstone, jun., T. S. Jerrold, Braid, Clark, Everill; Mesdames Chippendale. Amy Roselle, H. Massey, &c.

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To conclude with a Musical Absurdity entitled

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The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr. J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

MADAME TUSSAUD'S EXHIBITION,

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

OPERA COMIQUE

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MISS EMILY SOLDENE

EVERY EVENING.

MR. CHARLES MORTON'S Benefit, this evening, and to-morrow, 28th and 29th May.

This evening, a VARIETY OF ENTERTAINMENTS, including

LA FILLE DE MADAME ANGOT.

and

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The Theatrical Observer;

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No. 16,256. FRIDAY, May 29, 1874. Price 1d.

ROYAL DRAMATIC COLLEGE ANNUAL MEETING.

The annual meeting of the supporters of this college was held on Wednesday at the Adelphi Theatre. Mr. Benjamin Webster, the master of the college, presided. The report, which was submitted to the meeting, after acknowledging the liberal patronage of her Majesty, the Prince and Princess of Wales, and the Duke of Edinburgh, sincerely thanked "T. R. K." for his third gift of 1000*l.*; 54*l.* from Mr. W. R. Sams, and 45*l.* from Mr. Stafford, and the professional ladies and gentlemen who had assisted at the *fete* at the Crystal Palace. The balance-sheet showed a balance at the bankers of 891*l.* 15s. 11d. Mr. Grunesien regretted that the profession supported the college so little, for, referring to the balance-sheet, the annual subscriptions last year amounted to only 8*l.* 8s. He thought it was disgraceful to the general body of the theatrical profession. Mr. Webster, the chairman, concurred in this remark, and thought that a small contribution should be made to the funds by every London and provincial theatre. Messrs. Billington, Sothern, and Taylor were then re-elected on the council, votes of thanks were passed to the master (Mr. Webster), the deputy master (Mr. Chatterton), and the wardens of the college, and the proceedings terminated. [We have copied the foregoing from a daily contemporary. Our readers will learn with surprise that actors and other professionals who are constantly calling upon the public for their support, do so little to help themselves. We dare say, however much Mr. Gruneisen regretted such a state of things, he fails to share in any of the surprise that may be felt by the public: we, as well as Mr. Gruneisen, during his and our long connexion with the press, know the reluctance and apathy felt both by the members of the musical and dramatic professions, to contribute to institutions that are established solely for their benefit. We experienced this years ago. The members of both professions are proverbially improvident; and knowing this fact, it is their duty to provide for old age and the falling off of their ability to earn a livelihood.—Ed. T. O.]

HER MAJESTY'S THEATRE.

There is a good deal of misapprehension caused by the recent sale of Her Majesty's Theatre. It is, we believe, generally supposed that the lease of the theatre was sold on that occasion. This is an error. The sale comprised the ground-rents of the theatre, and the right of possession in 1891—until that time Lord Dudley is the owner of the lease, having purchased it from the original leaseholder, Mr. Lumley, formerly lessee and manager of the theatre. The lease will not therefore fall into the purchaser's hands until 1891. We hear that Mr. Mapleson, had he advanced his offer to Earl Dudley, even by a small sum, would have had the theatre this season: there is every probability, however, of his becoming the tenant for next season. It is much to be regretted that a theatre, occupying the position that Her Majesty's Theatre does, has been so long unused. No other place of entertainment is nearly so well situated. The question of a few hundred pounds to the present holder of the lease could have been of no importance whatever, and we wonder Earl Dudley should have let a matter of that trifling kind, stand in the way of re-converting that which, to the aristocratic circles, is quite a national institution, into so great a public benefit and advantage.

Arrival of Madame Nilsson-Rouzaud.—On Saturday the Cunard steamer Scotia arrived at Liverpool from New York, and amongst her passengers was Madame Nilsson-Rouzaud, accompanied by her husband, M. Rouzaud. The accomplished *prima donna*, who appeared in the best health and spirits, will make her *entree* at Her Majesty's Opera, Drury Lane, to-morrow.

Her Majesty's Opera,

DRURY LANE.

To-morrow Evening, will be performed Gounod's Opera of

F A U S T .

Faust, Signor Campanini; Mephistopheles, Signor Rota; Valentino, Signor de Reschi, Wagner Signor Casaboni; Siebel, Madame Trebelli-Bellini; Marta, Mdlle. Bauermeister; and Margherita, Madame Christine Nilsson.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

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MISS EMILY SOLDENE

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MR. CHARLES MORTON'S Benefit, this evening, May 29th.

This Evening, the Performance will commence with the Farce of THE

MARRIED BACHELOR.

After which, the Comedietta, entitled

DELICATE GROUND.

Miss Eleanor Bufton, Mr. Walter Joyce, and Mr. E. Righton.

To conclude with

GENEVIEVE DE BRABANT,

Miss Emily Soldene, &c.

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No. 16,257. SATURDAY, May 30, 1874. Price 1d.

ALEXANDRA PALACE.

The northern rival of the Crystal Palace is rising rapidly from its ashes on Muswell-hill. It was on the 9th of June last year that the beautiful new building which had been open only sixteen days was suddenly destroyed by fire, to the unfeigned regret of all who had admired its proportions and its internal decorations. The directors, with true British pluck, at once commenced a new palace, and so successfully has the work been pushed forward by Messrs. Kelk and Lucas, the contractors, who have such a large number of workmen there that in a few weeks the building will be opened. One of the novelties will be a series of models intended to illustrate the dwellings of various peoples. Thus a short time ago a party of gentlemen assembled to inspect an Egyptian and a Moorish house. These are occupied by groups of figures showing the costumes, and, to some extent, the social habits of the various countries selected, while the furniture and utensils will also be exhibited. Thus the visitor will be enabled to turn from the civilisation of to-day, and to judge how the Egyptians lived in those far-off times of which we read in sacred story, when the Hebrews were in bondage, and Pharoah's heart was hardened, so that he would not let them go. It has been suggested that these different houses shall be supplied with native attendants, and that light refreshments peculiar to each country shall be sold therein. This novelty of the Alexandra Palace ought to be an attractive one.

Parisian Periodicals.—Paris, with two millions of inhabitants, has 282 daily or weekly publications; London, with a population of four millions, has 314. The French have no taste for Magazines, and make the sign of the cross at a Quarterly; hence why the most distinguished men of the country in every department of learning are contributors to the daily press.

Leeds Musical Festival.—This festival has been definitely fixed to begin on October 5th, and will last four days. Sir Michael Costa will be the conductor. Accommodation will be afforded in the Victoria Hall for 2,300 persons. The Mayor is chairman of the general committee. The Guarantee Fund amounts to nearly £6,000.

Liverpool Musical Festival.—A musical festival will be held in Liverpool similar to those which have been so successfully carried out in Birmingham and other towns. It is proposed to offer a number of valuable prizes for competition. The festival is to be held about the beginning of October, the proceeds being devoted to the charities of the town.

"Archie Lovell."—Mrs. Edwardes writes to us that in January last she learned that Mr. F. C. Burnand was working out an adaptation for the stage of her novel, "Archie Lovel;" and as she intended to have it dramatised for her own behoof, she had an interview with Mr. Burnand, who assured her that his comedy would in no way interfere with her proposed work, and that he would not use the name of "Archie Lovell." Yet, says Mrs. Edwardes, Mr. Burnand's comedy of "Archie Lovell" is now being played at the Royalty Theatre, in direct violation of that promise.

Advertising.—A poet was asked by a friend if he did not spend too much money in advertising. "No," was the reply, "advertisements are absolutely necessary. Even Divine worship (*le bon Dieu*) needs to be advertised. Else what is the meaning of church bells?"

St. James's Hall.—A new entrance to the St. James's Hall is about to be erected by the St. James's Hall Company, Limited, who have purchased premises in Piccadilly for that purpose. The work will be entrusted to Mr. Walter Emden, architect, who has prepared the designs for the building.

Her Majesty's Opera,

DRURY LANE.

This Evening, will be performed Gounod's Opera of

F A U S T.

Faust, Signor Campanini; Mephistopheles, Signor Rota; Valentino, Signor de Reschi, Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bellini; Marta, Mdlle. Bauermeister; and Margherita, Madame Christine Nilsson.

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at 8.0; the Opera to commence at 8.30.

Prices:—Stalls, 21s. Dress Circle Seats (numbered and reserved), 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from 10.0 to 5.0.

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HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

FISH OUT OF WATER.

Mr. Everill, Mr. Rogers, &c.

After which, a New and Original Comedy, entitled

MONT BLANC.

Characters by Messrs. Buckstone, Chippendale, Kendal, Howe, Rogers, Buckstone, jun., T. S. Jerrold, Braid, Clark, Everill; Mesdames Chippendale. Amy Roselle, H. Massey, &c.

The new Scenery by O'Connor and Morris.

To conclude with

JOHN JONES.

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After which, at 8.30, an Original Comedy, by H. J. Byron, entitled

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To conclude with a Musical Absurdity entitled

NORMANDY PIPPINS.

The company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss Jane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny Holland (from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr. J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

MADAME TUSSAUD'S EXHIBITION

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s.; Children under Ten, 6d.; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

OPERA COMIQUE

Manager, Mr. CHAS. MORTON. *Directress, Miss EMILY SOLDENE.*

LAST NIGHT OF THE SEASON.

MISS EMILY SOLDENE

This Evening, the Performance will commence with the Farce of THE

MARRIED BACHELOR.

Mdlles. Vesey and Albertazzi; Messrs. J. Wallace and Marshall.

To conclude with

LA FILLE DE MADAME ANGOT.

Miss Emily Soldene, &c.

Prices from 1s. Open at 7, Commence at 7.30. Close at 11.15.

CRYSTAL PALACE.

Particular Attractions for this Week. Monday.—Whitsun Attractions. "Robinson Crusoe," Romah, Ballet, Great Fountains. Tuesday.—Whitsun Attractions continued. Wednesday.—Whitsun Attractions continued. Odd Fellows' Great Fete, Balloon Ascent. Thursday.—Whitsun Attractions continued. Friday.—Whitsun Attractions continued. Saturday.—Concert, Randegger's "Fridolin." Madame Lemmens Sherrington, Mr. Cummings, Mr. Santley, and Signor Foli. St. Thomas's Choir and Brixton Choral Society. The Fine Art Courts & Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Monday to Friday, One Shilling; Saturday, Half-a-Crown, or by Guinea Season Ticket.

The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

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Proprietor, Mr. J. S. SWEASEY.

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COALS.—Best Staffordshire, 32s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 23s.; Small, 12s. 6d.; Best Coke (10 Sacks) 13s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,258. MONDAY, June 1, 1874. Price 1d.

Girofle-Girofla.—This, the latest work by M. Lecocq, composer of the popular "Fille de Madame Angot," is to be produced at the Opéra Comique Theatre on June 6th, with M. Humbert's Opéra Bouffe Company of the Théâtre des Fantasies Parisiennes of Brussels. The artists will be those who, under the direction of the composer, created the different *rôles* at Brussels, including Madlle. Pauline Luigini, Madame Delorme, M. Mario Widmer, M. Jolly, M. Ginet, &c. The work will be directed by M. Warnots as *chef d'orchestre*. The scenery and costumes will be entirely new for this production, so that the English public will have the opportunity of seeing the piece, of which so much has been said, with the original cast, before it is introduced into Paris, where it is to be given in November.

Offenbach's Remuneration.—M. Offenbach cannot complain of any want of public appreciation of his music, The first hundred nights of his new version of "Orphèe" realised 811,874 francs, a nightly average of more than £300. The actual receipts on the hundredth night, when a grand gala took place, were only about £250. Three other works, Offenbach's "La Pèrichole," "Pomme d'Api," and "Fortunio," are now being played in Paris.

A New Play.—Mr. W. G. Wills, the author of "Charles I." and "Eugene Aram," has just completed another tragedy, which will shortly be produced at the Lyceum. The title is "The Duke of Buckingham."

The late Shirley Brooks.—We hear that £700 have already been subscribed towards the Shirley Brooks Fund.

Il Talismano.—Pending the elaborate preparations for "Il Talismano," which work has been, we understand, rehearsed every day lately, Mdlle. Nilsson has been induced by very many of the leading subscribers of Her Majesty's Opera to appear once in her favourite part of Margherita in "Faust," which took place on Saturday evening.

Mr. J. H. Mapleson.—A grand ball was recently given by Mr. J. H. Mapleson, the director of Her Majesty's Opera, in honour of the arrival from New York of his son, Mr. Henry Mapleson, accompanied by his bride. The guests were nearly two hundred in number, and included Lord Alfred Paget, Viscount Newry, Sir George Armitage, and Captain Paget, of Ashantee celebrity, and a number of the aristocracy. There was also a host of distinguished members of the musical, artistic, and dramatic professions present. The festivities were kept up until long after daylight. Mrs. Henry Mapleson was *par excellence* the belle of New York.

A Silly Enthusiast.—A long discussion is going on as to the means by which Mdlle. Croizette produces such a painfully real resemblance of death by poison in the *Sphinx*, and a medical correspondent of *Le Figaro* has given as his opinion that the lady really takes a dose of brucine, and after going through the first stage of poisoning, swallows an antidote which sets her right. This, the *Figaro* observes, "shows that Mdlle. Croizette possesses a real love for her art;" from this we beg to dissent. We think it shows that Mdlle Croizette, would be more appropriately located in an asylum where such "real" lovers of their art would be carefully attended to.

Madame Monbelli retires from the musical world to become the wife of General Bataille.

Liszt.—It is stated that Liszt intends to pass the coming summer at Rome, and will occupy himself with the composition of a new oratorio, "Der Heilige Stanislaus."

Mr. J. L. Toole, Mr. Maccabe, and Mr. Howard Paul, are all booked for America by the White Star Line.

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OPERA COMIQUE

On Saturday next will be produced Lecocq's New Opera-Comique, entitled

GIROFLE-GIROFLA.

With the Original Cast from the Fantaisies Parisiennes, Brussels, including Mdlle. Pauline Luigini, Madame Delorme, MM. Mario Widmer, Jolly, Ginet, &c.

New Scenery and Costumes. *Chef d'Orchestre*, M. Warnots.

Places may be secured at once.

CRYSTAL PALACE.

Particular Attractions for this Week. Monday.—All the Great Fountains. Romah. Tuesday.—Opera, "Crown Diamonds. Misses Blanche Cole and Thirlwall, Messrs. Nordblom, Cotte, Fox, and H. Corri. Romah. Wednesday.—General Attractions. Romah. Thursday.—Opera, "Crown Diamonds." Great Firework Display as witnessed by the Emperor of Russia on the 16th of May. Romah. Friday.—General Attractions. Romah. Saturday.—National Concert. English Music. Madame Lemmens-Sherrington, Mr. Sims Reeves, and Mr. Foli. The Fine Art Courts & Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Monday to Friday, One Shilling; Saturday, Half-a-Crown, or by Guinea Season Ticket.

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The Theatrical Observer;

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No. 16,259. TUESDAY, June 2, 1874. Price 1d.

ROYAL GENERAL THEATRICAL FUND.

The twenty-ninth annual festival in aid of the Royal General Theatrical Fund will take place at the Freemasons' Tavern, on Tuesday, June 9th, when Alderman Cotton, M.P., will preside. Since the formation of the fund, in 1839, 383 members of the theatrical profession have been admitted associates of it. The general expenses of those deceased have been paid, sums allowed to their widows and children, and seventy others who have become incapacitated from following their professional duties by old age, blindness, and other infirmities, have been granted permanent pensions, varying from 30*l.* to 90*l.* per annum. During the past year upwards of 1,600*l.* have been paid to the annuitants now surviving, in number thirty-six—viz., twenty-five females and eleven males. Several others are eligible, and will become claimants during the present year. The directors respectfully intimate that while they have been compelled to draw very considerably from their reserve fund (now nearly exhausted) to meet their increasing expenditure, their yearly sources of income have been diverted into channels of kindred good, and that they are now in need of all the assistance their friends and the supporters of the drama can bestow. We cordially commend the appeal here made by the directors, to public attention; and in doing so, we emphatically point out to the members of the profession the positive necessity of themselves contributing liberally to the necessities of their more needy brethren: some of the actors who are regularly engaged are in the receipt of a large income, and can well afford to contribute to the necessities of their own craft. There is no profession or trade in which the public takes so much interest as in that of the actor's—there are no charities which recieve more general support, and there is likewise, no profession that more frequently solicits public aid. We are far from wishing the masses to withhold their support from deserving cases; but we do emphatically call upon actors and actresses to keep themselves, and not almost wholly depend upon the outside public for relief and assistance, and for the maintenance of their own charitable institutions.

CRYSTAL PALACE.

One of those brilliant assemblages of amateurs and musicians which we are wont to associate exclusively with the Crystal Palace Concerts was gathered to give Signor Randegger's work a welcome; and from their hands the full endorsement of the success which greeted "Fridolin" at Birmingham was incontestably received. As we purpose dealing more fully than the present demands upon our space will allow with the cantata, our remarks may now be confined to the chronicle of the complete success of the performance, which was conducted by Signor Randegger in person. The work was presented with the advantage of the original solo vocalists—Madame Lemmens-Sherrington, Mr. W. H. Cummings, Mr. Santley, and Signor Foli; the excellent band of the Crystal Palace Company furnishing the orchestral accompaniments and interludes; and the choral portions being excellently interpreted by the St. Thomas's and Brixton Choral Societies. Frequent and prolonged applause followed the various isolated morceaux, and in the case of the brightly-written hunting chorus, an encore was imperatively demanded. That the solos were splendidly delivered may be readily imagined, and altogether there was nothing wanting to render the production of the cantata eminently successful, or the occasion one of more than usual interest. Signor Randegger was loudly applauded at the termination of the performance.

"Les Chevaliers de la Table Ronde," an opera-bouffe in three acts, by Hervé, is now being played at the Theatre Lyrique, Brussels, the part of Meluzine being played with great credit by Madame Mandes, from the Theatre Royale, Marseilles.

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The Theatrical Observer;

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No. 16,260. WEDNESDAY, June 3, 1874. Price 1d.

ALEXANDRA PALACE ART-UNION.

A VERY pretty exhibition of the works of art intended for distribution among the season-ticket holders of the Alexandra Palace has just been held at the Hanover-square Concert Rooms. It has been well-visited and has well deserved a visit, for the objects shown were of superior excellence, and consisted of bronzes, porcelain, with engravings, photographs, and other good examples of art. These are each year to be divided among the season-tickets holders of the Alexandra Palace, at the rate of one prize to every sixteen subscribers. Of course the prizes are to differ very materially in value, and thus they range from the best, of 100*l.*, to those of only one guinea. Still as for every thousand tickets sold two hundred guineas' worth of prizes will be drawn for, it cannot but happen that in the course of a few years nearly all the ticket holders will have profited in some way by their investment. There is only one condition attached to the purchase of prizes, which is, that they shall be bought of exhibitors in the palace, this seems fair enough; and if we may judge from the show which has been on view at Hanover-square, there will be no lack of attractive objects from which to choose. In addition to these chances in the Art Union, the season tickets also admits to the grounds of the palace on Sunday, and during week days to the reading room and library. Altogether, we cannot but think that a most generous offer has been made to the public in the issue of these season tickets, the privileges of which will be largely made use of. The Alexandra Palace has had but an ill time of it till now. Let us hope that its fortunes are on the turn, and that the liberality with which the public are to be treated will meet with its due recompence. There is nothing pays like amusing the public, and we might add there is nothing so easy.

MR. J. M. BELLEW.

WE have great pleasure to give publicity to the following letter from Mr. Wilkie Collins, in behalf of Mr. Bellew. No man has been more successful as a public entertainer, or more popular as a preacher, and we earnestly hope that Mr. Collins's appeal to the public in behalf of one who has done so much to amuse, edify, and instruct, will meet with an adequate response: here is the letter:—

SIR,—A few weeks since the friends of Mr. J. M. Bellew announced, by public advertisement, that he was suffering from serious illness, which rendered it impossible for him to pursue his vocation as a reader from the works of the poets and prose-writers of England, and which made it necessary to request for him such pecuniary assistance as the sympathy of the public might be disposed to offer.

The appeal thus made, and already most kindly received, has produced in certain quarters a feeling of surprise as well as of regret. Permit me, Sir, to alleviate that surprise by stating plainly that if Mr. Bellew had thought more of himself and less of others there might have been no need of appealing to the public in his case. Throughout his career, he has largely devoted the proceeds of his readings to charitable purposes. In the first four years of his residence in London he contributed (by preaching and reading) 5000*l.* to the charitable institutions of the metropolis. The St. Anne's Orphan Asylum, the Hospital for Incurables, the Commercial Travellers' Schools, and the Philanthropic Society of London are some among the benevolent institutions which have profited by his disinterested exertions in the days of his health and his prosperity. Is it claiming too much to ask that he may not be forgotten in the days of his adversity, when he sorely needs the help which he has hitherto unreservedly given to others?—I remain, Sir, your obedient servant. WILKIE COLLINS.

90, Gloucester-place, W., June 1.

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A NEW SCENIC INVENTION.—A Mr. Parsons has patented some new theatrical machinery. He proposes to paint the scenes on wire cloth instead of canvas, as heretofore. One or two preliminary coats of paint upon the wire cloth, he states, will completely fill the meshes, so that a perfectly opaque and uniform surface is provided. Mr. Parsons claims that there will be a saving of thirty per cent. in the amount of paint required to complete the scenes. He proposes to use wire cloth, not only for the flat scenes, but also for the wings and flies, and to use wires instead of ropes for operating them, thus rendering the stage comparatively fireproof, and effecting a reduction of seventy per cent. in the insurance rates. The scenes thus made will also be more easily handled.

OFFENBACH'S NEW WORK.—A new opera bouffe, "Bagatelle," the music by Offenbach, has been produced at the Bouffes-Parisiens Theatre with complete success, Mdme. Judic sustained the principal character.

DRURY-LANE DRAMATIC SEASON.—I understand, says *Figaro*, that Mr. Chatterton, who last season found that Shakspeare spelt something else than a rapid fortune, has resolved next autumn to revert to his remunerative notions of Scott dished up by Halliday. The new piece, which will inaugurate the new season, is, in fact, as I am given to understand, to be an adaption of Scott's novel of "The Talisman." Miss Wallis has been retained for the *role* of "Edith;" Mr. Barry Sullivan will probably play "King Richard;" Mr. Phelps is to return as the representative of "Saladin," and Mr. Arthur Mathison, actor, poet, and minstrel, will be in his native element in the part of "Blondel." Thoroughly cast and mounted, as Mr. Chatterton knows how, "The Talisman" in its new dress can hardly fail to be a brilliant spectacle.

THE VIENNESE FEMALE ORCHESTRA, now playing at the Alhambra Theatre, Brussels, has created a very great sensation, and the theatre is crowded to excess every evening. The members of this orchestra consist partly of Hungarians, Bohemians, and Viennese. Mdlle. Epstein, who plays the violin with such extraordinary skill, is only 16 years old. Her sister, who plays the violoncello equally well, is 18 years of age. On leaving Brussels they will come to London.

MISS KATE SANTLEY.—On Saturday morning next a programme embracing a host of attractive items will be presented at the Gaiety Theatre, for the benefit of the popular lady named above. The *beneficiaire* herself will on this occasion sing a new song composed expressly for her by the now famous author of "La Fille de Madame Angot," and will also for the first time appear as Margery in "The Rough Diamond." She will have the assistance of a number of the most talented *artistes* of the day.

MR. CHARLES MORTON'S celebrated opera bouffe company is at present at the Prince of Wales Theatre, Birmingham, where, under the direction of Miss Emily, Soldene it is having crowded houses with "La Fille de Madame Angot."

THE SCANDINAVIAN SINGERS.—The eight Scandinavian lady vocalists gave their first public performance in this country in St. James's Great Hall on Saturday.

MANZONI'S MONUMENT.—A telegram from Milan says that the mass executed at the Scala Theatre for Manzoni's monument obtained a complete triumph. Verdi received a great ovation. The receipts amounted to 18,000fr.

MDLLE. ZINA DALTI.—"Le Pardon de Ploermel" will be shortly revived at the Opera Comique, Paris, when Mdlle. Zina Dalti, of the Brussels Opera, will make her *début*.

LADY VIOLINISTS.—The *Musical Standard* states that three or four ladies are at present studying the violin at the Royal Academy of Music.

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And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,262. FRIDAY, June 5, 1874. Price 1d.

"MADAME ANGOT" AT THE GLOBE.

Mr Hollingshead having taken the Globe Theatre for a short season, has produced a new version of Lecocq's celebrated opera, "Madame Angot," by Mr. L. F. Du Terreaux, and he has presented it with a very strong cast. The popularity of the opera, it seems, does not suffer in the least by nightly representation at two London theatres; for on the occasion under notice (although it was the evening of the Derby-day) a very large audience assembled. Madlle. D'Anka gave a most finished version of the heroine, both musically and histrionically considered; her pleasing and graceful acting is a special feature. Miss Constance Loseby is decidedly one of the best representatives of the part of Clairette we have heard and seen; her rendering of the vocal portion of the character left nothing to be desired. Pomponnet, in the hands of Mr. C. Lyall, becomes one of the principal, and certainly the most comic character in the opera; his mode of delivery of the puns and jokes (many of them evidently his own) was capital. Mr. Cotte, who possesses a nice even tenor voice, did well as Ange Pitou. Mr. Perrini makes an excellent Larivaudiere Trenitz is also ably sustained by Mr. T. H. Riley, a very clever dancer and a capital comic actor. Miss Alice Cook is unquestionably the best representative of Amaranthe that we have seen. Messrs. McKee and Rogers appear, in the last act of the opera, in one of their characteristic dances, and they were encored repeatedly. There is much literary merit in Mr. Terreaux's version of "Madame Angot." Every attention has been paid to the production, both as to scenery and general appointments, and the opera must prove sufficiently attractive to fulfil Mr. Hollingshead's most sanguine wishes. Offenbach's popular "Rose of Auvergne" precedes "Madame Angot," it is ably represented by Miss Alice Cook, Mr. Perrini and Mr. Appleby. As we have said, the theatre was well attended.

Haymarket Theatre.—A change of performance has taken place at this theatre; Mrs. Mellon has made her re-appearance as Nan in "Good for Nothing," and the performances conclude with the popular old farce "Turning the Tables."

Adelphi Theatre.—In consequence of the attractive nature of the present programme, the management of this popular theatre has found it quite unnecessary to make any change in it.

Crystal Palace.—The programme at the Crystal Palace to-morrow will comprise glees by Bishop, Webbe, and Gosse, and anthems, madrigals and songs—exclusively English—by all the most popular of the past and present generation. The artists engaged in their interpretation, will be Mesdames Sherrington and Patey; Mr. Lloyd will be the tenor; and Signor Foli the bass. In the absence of Mr. Manns, the conductor will be Mr. Arthur Sullivan. The great national dog-show will be held here on Tuesday next. It will be continued for three days subsequently; there are more than 1300 entries, we are told. The fifth triennial Handel festival will commence on the 19th of this month; the soloists will be: Mesdames Titiens, Sinico, Alvsleben, and Lemmens Sherrington; Trebelli and Patey; Messrs Sims Reeves, Cummings, Vernon Rigby, Signori Foley and Agnesi, and Mr. Santley. Organists, Messrs Best and Willing; Conductor, Sir Michael Costa. The musical arrangements will be carried out under the direction of the Sacred Harmonic Society.

Miss Elizabeth Philp's grand evening concert is announced to take place at St. James's Hall to-night. Mademoiselle Nina Gaetano, Miss Marion Severn, Mr. W. H. Cummings, and Mr. Santley are among the numerous artists named in the programme, and Sir Julius Benedict is one of the conductors.

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COALS.—Best Staffordshire, 32s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 23s.; Small, 12s. 6d.; Best Coke (10 Sacks) 13s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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THE DRAMATIC, EQUESTRIAN, AND MUSICAL SICK FUND.

The 19th annual meeting of members and subscribers of this charitable association was held on Thursday in the saloon of the Theatre Royal, Drury-lane. Mr. Benjamin Webster presided. In their report the committee recorded their great satisfaction at the success of the festival on Ash Wednesday, which added considerably to the deposit account. Mr. W. Cooke, the senior trustee, after twenty years' service, retired, and the committee tendered their warmest thanks to Mrs. Stirling for her valuable co-operation, and to Mr. Barry Sullivan for his donation of £50. The balance-sheet showed that the receipts amounted to £370, while the sums paid to members amounted to £150, and a balance of £155 was carried forward to the profit account. The amount to the credit of the association in the Bank was now £1,800. The Chairman congratulated the meeting on the success of the association, and moved the adoption of the report, which was carried unanimously. Mr. J. W. Anson moved that Lieutenant-Colonel Addison be elected a trustee in the room of Mr. Cooke, to whom a vote of thanks was tendered for his services. Mr. W. R. Julian cordially seconded the proposition, and it was adopted. Lieutenant-Colonel Addison acknowledged the compliment. The honorary officers were re-elected, and votes of thanks were accorded to the chairman and secretary (Mr. Anson), the latter of whom founded the association. Mr. Anson, in replying, said that he had read with great pleasure the report of the Friendly Societies Commission, which showed that there were 320,000 friendly societies in the United Kingdom, that their funded capital was eleven millions sterling, and that the operations of the societies saved the ratepayers two millions sterling.

"LA FILLE DE MADAME ANGOT."

The following is a Note by Mr. Hollingshead in reference to this comic opera; it contains a very interesting account of the origin of the drama:—

"The story of the 'Fille de Madame Angot' is so essentially French in character, and French of a peculiar period (1798), that any attempt to adapt it in the sense of localizing it in England would probably be a failure. The Madame Angot who gives her name to this story, is as well known in France as Nell Gwynne is in England. She was originally a fish woman before she went on the stage, with more dash and beauty than virtue. Madlle. Lange who is introduced by the present playwrights was an actress of the Théatre Francais, celebrated for her prodigality. Her age was about twenty-six at the period of the drama. Some of Madame Angot's characteristics have been added to this lady by the French authors who have made her the mistress of Barras, of the Directory—a man who died peaceably in Brussels in 1829, after publishing his memoirs. Ange Pitou the hero of the story, was a popular song-writer of the period, who has given his name to a novel by the late Alexander Dumas. At the close of the Revolution in 1795 when Sansculottism was overthrown, the reign of dandyism recommenced: sometimes the mania took a Greek, sometimes an English form, the idea of liberty being at the bottom of all, and this explains the eccentricities of costume, which are more particularly noticeable in the second act of the opera."

The Duchess of Edinburgh has honoured the Royal Botanic Society by visiting the gardens in the Regent's Park. Her Imperial Highness was pleased to express much admiration of the rhododendrons in flower in the American exhibition, and admired the beauty of the gardens generally.

Miss Annie Goodall.—This talented lady, who has been seriously indisposed for a considerable time, has fully recovered, and will shortly make her re-appearance on the stage in connexion with Miss Evelyn's company.

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Madame Lucca.—A New York paper chats thus about Lucca:—"Madame Lucca tells me that she only expects to sing two months longer, although she cannot speak positively. She cannot endure the climate of this country; her 'health' has been miserable ever since she has been here, so she says. She can only go out at night when she sings, for then she can wrap up regardless of appearance. She cannot do herself justice with her throat in the condition that it is, and her husband wants her to leave the stage any way. They will probably settle down in some of the German provinces, and the little Lucca will go to raising chickens and fruit after the manner of the great Pasta. I shall be very sorry to have Lucca leave the stage for 'good,' as the children say, and hope Mr. Strakosch may be able to induce her to change her mind. Notwithstanding the fact that Lucca appears to be overflowing with fun and frolic, and is always making the troupe laugh at her cunning little ways at rehearsals, there is to me something about her that is indescribably melancholy. When you catch her face in repose it has a very sad expression. Her large grey eyes look as though they were made for tears. She is hardly ever still enough for one to see much of this expression, for she is hopping or skipping around the stage all the time, or else entertaining a select few with playing tunes on her teeth by knocking them together in a remarkable manner, so that she never loses a note, making a sound, of course not so loud, but something like castanets.

Mr. Sothern in Australia.—Mr. Sothern has accepted an engagement in Australia for eight weeks, receiving the large sum of £250 per night for the whole of the performances.

The Missing Link.—Wagner has at last found a young Hungarian tenor named Link, who has been long wanted by him. "The missing Link," to sing his tremendous music, is found at last.

Miss Price (Madame Aleas), of 299, Strand, Costumier to the Opera Comique, has received instructions from Mr. H. J. Byron, to prepare the dresses for his new piece, which will be produced at the Criterion on Saturday, the 20th inst. This lady, it may be remembered, made the costumes for the burlesques of "Topseyturvydom" and "Normandy Pippins," which were so highly spoken of by the public press.

An Actor's Bankruptcy.—On Tuesday a meeting for public examination was held in the Court of Bankruptcy. The bankrupt, Mr. S. A. Emery, is described as of Alfred-place, Bedford-square. Debts 552*l.* no assets. In reply to a question from the Registrar, the bankrupt said that he had now only a temporary engagement at the Surrey Theatre. If he succeeded in getting through his difficulties he had a prospect of a permanent engagement with Mr. Montague at the Globe Theatre. He believed that the income he would then recieve would enable him to carry out a fair arrangement with his creditors. Mr. Lewis said he only desired that a fair proposal should be made. His Honour thought that the bankrupt intended to act fairly, and that he was entitled to further time to enable him to settle with his creditors. An adjournment was accordingly granted.

Miss Soldene and Miss Julia Mathews.—The rival queens of opera bouffe, Miss Soldene and Miss Julia Mathews, are about to shine in separate firmaments. In more prosaic terms, Soldene is going to America. Negotiations have been going on for some time, but they came to a head the other day when an agreement was signed by the popular vocalist and actress to leave London some time in September.

The Criterion still adheres in the principal item to the programme with which it began its career. The comedy of "An American Lady" is well acted, and goes remarkably well.

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TURNING THE TABLES.

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The Theatrical Observer;

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No. 16,265. TUESDAY, June 9, 1874. Price 1d.

OPERA COMIQUE.

The much talked-of opera from the pen of the popular French composer, Lecocq, is at length before the public. Giroflè-Girofla was first produced at the Théâtre des Fantaisies Parisiennes at Brussels, it is now performed at the Opera Comique by the original company in French. The music is of the same character as that which two years ago, made "La Fille de Madame Angot" so popular—a popularity it has ever since enjoyed, both abroad and at home; additional interest was imparted on this occasion by the presence of the composer, whose reception after the first act, was most enthusiastic; he was also recalled subsequently. The newspapers have already made the public acquainted with the plot of "Giroflé-Girofla" which is a kind of variation upon the theme of "Les Deux Noces de Boisjoli." A slight sketch of its main features, however, for which we are chiefly indebted to the programme, may be useful. The period of the story is that of the Moorish occupation of Spain. Don Bolero, a grandee, and his wife Aurore, have two children, twin daughters, Giroflè and Girofla, who are so alike that the only means of distinguishing them is by their clothes. One wears blue and the other pink. Marasquin arrives attired for the bridal, and is indignant when he is informed that Mourzouck, owing to a toothache, is unable to come, and that the wedding must be postponed until the next morning. Bolero, from motives of economy, will not give two breakfasts, and wishes both the weddings to be on the same day. But Marasquin insists on being married at once. All is arranged, when Girofla is carried off by a redoubtable band of pirates. Bolero sends a celebrated admiral in pursuit of the pirates, and he undertakes to restore him his daughter by the evening. In the meantime Mourzouck, recovered from his toothache, appears ready also and demands his bride. Bolero is afraid to tell him that Girofla has been carried away, and tries to put him off, but Mourzouck insists on her being produced at once. Aurore at last hits on a plan, and putting the pink ribbon on Giroflé, introduces her to Mourouck in place of her sister, although she is already married to Marasquin, intending to substitute Girofla for her when she is brought back by the admiral. Various expedients are resorted to by Bolero and his wife to keep Girofla out of sight of her two husbands, and from this much confusion ensues, and when the admiral brings back Girofla everybody is satisfied. The piece is not only well sung, but exceedingly well acted.

CRYSTAL PALACE.

The Saturday summer concerts—suspended on May 9 for the great flower show, and on May 16 for the *fête* in honour of the visit of the Emperor of Russia—were resumed in the following week, when the second of these performances took place, with a programme devoted to the illustration of French music, including a portion of the late Hector Berlioz's "Symphonie Dramatique," in illustration of *Romeo and Juliet*, and several charming compositions of M. Gounod, conducted by himself. The concert on Saturday last was illustrative of English music, and composed specimens from old and modern composers in the various styles of the anthem, the madrigal, glees, part-songs, and ballads. Mr. John Francis Barnett played with great effect the "Barcarolle" and Finale of Sir W. Sterndale Bennett's fourth pianoforte concerto. Dr. Stainer played two organ solos and Mr. Arthur Sullivan presided (in the absence of Mr. Manns) as conductor; a selection from his incidental music to *The Merchant of Venice* having closed a highly attractive programme. The solo singers were Mesdames Lemmens-Sherrington and Patey, Mr. E. Lloyd and Signor Foli. The concerted vocal music was rendered by the Crystal Palace Choir, and the "London Vocal Union," under the direction of Mr. F. Walker. Next Saturday's concert is to be devoted to Italian music.

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OPERA COMIQUE.

We resume our notice of the new opera, giving a more extended description of the plot than we were, for want of space, in a position to do yesterday. It will be seen that Mr. D'Oyley Carte has undertaken the management of this house and brought before the British public Lecocq's last new opera, "Giroflé-Girofla," which was produced under the superintendence of the composer, and represented by the artistes of the Fantaisies Parisiennes, in Brussels, and the company perfectly realized the expectations we had formed of it. The story of MM. Van-Loo and Leterrier's *opera comique* is amusing and well-told. Giroflé and Girofla are the daughters of a Spanish grandee, Don Bolero d'Alcazaras, and the two young ladies so nearly resemble each other that their identity can only be ascertained by the colours of their dresses—Giroflé wears blue and her sister pink. Don Bolero is in an extremely uncomfortable situation when first introduced. He cannot pay a debt of four million francs to the banking house of Marasquin et Cie, and a terribly fierce Moor, Mourzouck, is constantly meditating raids upon Don Bolero's property. His wife, Aurore, suggests that matters can be righted by marrying her daughter to young Marasquin; and the plan promises well, for Marasquin is enchanted with the picture of Giroflé, and Mourzouck is anxious to marry Girofla until, his ardour is checked by a severe attack of toothache. Marasquin appears on the appointed day, when he learns that Don Bolero wants to put off the ceremonies until Mourzouck's toothache is better and make one wedding breakfast do for all; but he will not wait, and is duly married. During the rejoicings, however, a sad event happens—a band of pirates seize Girofla and carry her off to sea before a rescue can be effected, and consequently when Mourzouck arrives there is no wife for him. That a satisfactory wife must speedily be procured is evident. Don Bolero has dispatched Admiral Matamoros after the pirates, and hopes that Girofla may be recovered before evening, but Mourzouck refuses to pause for anything: if the young lady is not produced at once he will make mischief; and as a last resource Aurore induces Giroflé to personate her sister, and, changing the blue ribbon on her shoulder for a pink one, Aurore presents Marasquin's bride to Mourzouck as Girofla, and the two are duly married. A more awkward position than that in which the family are placed cannot well be imagined. Mourzouck shows every disposition to carry off his bride; only his bride is Madame Marasquin; and that young gentleman cannot be brought to see the thing from Don Bolero's point of view, and admit that he had better not enter into questions as to the real husband of Mdlle. Giroflé. At length Mourzouck is locked up, but he escapes, and Marasquin finds him embracing Giroflé, under the impression that she is Girofla. The young husband is furious, his wife consoles him, and Mourzouck is furious at seeing the girl he believes to be his wife embracing Marasquin. The confusion which ensues may be imagined by those who are familiar with the works of French librettists. In the end, however, Matamoros returns triumphantly with Girofla; Mourzouck accepts his bride with something distantly resembling a smile. Don Bolero is saved, and every one is happy. The music which accompanies the whimsical story is not only tuneful and pleasant in the extreme, but of genuine merit; the work clearly of a musician who knows how to dress his melodious fancies to the very best advantage. The acting and singing of all concerned was simply perfection, and we have no doubt that Mr. D'Oyley Carte will draw all London to see "Giroflé-Girofla" at the Opera Comique; and that all London will be delighted with what is to be seen and heard there is, we fancy, equally certain.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,267. THURSDAY, June 11, 1874. Price 1d.

ANNIVERSARY FESTIVAL OF THE GENERAL THEATRICAL FUND.

THE twenty-ninth anniversary festival in behalf of the funds of this institution was held on Tuesday, at the Freemasons' Tavern, under the presidency of Mr. Alderman Cotton, M.P. The loyal and patriotic toasts having been responded to with great cordiality, the Chairman gave the toast of the evening, viz., "The Royal General Theatrical Fund." He said that the fund was a charity which assisted those who really had no power to help themselves, but who in the course of their life had done much to assist others, by giving their time and talents in the shape of gratuitious performances in aid of all kinds of distress, whether arising among actors or the literary profession (hear and cheers). He believed that there was not a more charitable body existing than was to be found in the ranks of the actors and actresses of the great metropolis. He found that he was appealing on behalf of those who played in 41 metropolitan and 231 provincial theatres. There were 400 actors and actresses playing in London and its suburbs, and 2000 playing in the United Kingdom. Out of those a very large number, as they approached old age, must fall into adversity, and must come to a society like this and festivals such as these to assist them in their hour of need. Next to the pulpit he knew of no greater teacher than the stage. It grieved him to see that the stage had slightly degenerated in its teaching; but that was not the fault of the actors or authors, but was really due to the spirit of the age. He was certain that pieces were now produced which thirty or thirty-five years ago our forefathers would never have listened to or tolerated for five minutes. He was certain that we learned more in our youth and early manhood from the stage than from lectures, or sermons, or any other source, and, therefore, it was highly important that the stage should aim at a high and elevated standard in all its illustrations. After referring to the many and varied characters which actors were called upon to assume, and the lengthened training and talent necessary to ensure perfection, he concluded an able speech by an eloquent appeal on behalf of the funds of the charity. The toast was drunk with all the honours. Mr. T. Swinbourne, in responding, said that at the request of his brother directors he rose to reply to the toast, feeling assured of his utter inability to supply the place of the absent treasurer, Mr. Buckstone. They were sorely in need of all the aid that could be given them, for every year it required a large sum to make up the annuities, which were one third less than they should be. Mrs. Theodore Martin, better known to lovers of dramatic art as Miss Helen Faucit, a lady whose nobleness of heart yearning in sympathy towards her fellow labourers in the theatrical vineyard, came forth from her well-earned retirement to assist in this good cause, and by a morning performance at the Haymarket realized the handsome sum of 262*l.* (applause). Their worthy trustee, Mr. Sothern, had again distinguished himself in his peculiar way. The directors requiring 279*l.* to make up the annuities, wrote to him in America for his signature to grant a power of attorney to sell out stock. Upon receipt of the letter he at once telegraphed back these words:—"Draw upon me for the amount as a gift" (applause). The Atlantic cable itself must have felt a spark of pride when transmitting that message (cheers and laughter). Last, but not least of their benefactors was Thomas Hailes Lacy. Having the welfare of this institution at heart—for no one knew better than he the entire working of it, and its great value to the theatrical profession—he had bequeathed to them the bulk of his fortune, the interest of which would go far to supply the place of their reserve fund, and would be henceforth known as the "Lacy Bequest." His name would be handed down to posterity side by side with that of Alleyne, the founder of God's gift. Mr. W. Cullenford read the list of subscriptions. The chairman's list amounted to 216*l*, and the aggregate sum was 650*l*.

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DISTURBANCE AT THE OXFORD MUSIC-HALL.

At the Marlborough-street Police-court on Wednesday, Mr. John Muller, medical student, was charged before Mr. Newton with being disorderly, and assaulting a police-constable; and Mr. Alfred Furze, brewer, was charged with being disorderly and assaulting Mr. Edward Russell, the acting-manager of the Oxford Music Hall. Mr. Russell said his attention was called to a person who was not sober, and wanted to be re-admitted. He told the person he could not go in, and he became very disorderly. The prisoners then came forward, and seeing they were drunk he refused to let them in, telling them they could not be re-admitted, upon which they both struck him, and fell on him, and on the police arriving they were taken into custody. The police-constable himself said on being called to the Oxford he found a disturbance going on, and he advised the prisoners to leave. He himself then left, and three or four minutes afterwards went back and found Furze holding Mr. Russell. Muller then knocked him down, and while down he was kicked, he believed, by Furze. Both prisoners made the trivial excuse that they had been "dining out," and had taken more wine than they ought. Mr. Newton said he considered Mr. Russell quite right in preventing such persons from entering. Furze would have to pay 10*l.*, or two months, and Muller 5*l.*, or a month. We think the magistrate is, in all cases similar to the one here reported, quite justified in inflicting the most severe punishment on offenders of this description. Not content with disturbing a large audience, they are cowardly enough to assault those who are bound by law to keep their establishments in proper order, and then fall foul of the police. The magistrates would find more respect paid to the law were they occasionally to inflict a little wholesome restraint upon offenders of this description—two months' imprisonment without the option of a fine would have been a very appropriate conclusion to the case—such a punishment was exceedingly well earned.

Gloucester Musical Festival.—Dr. Wesley has concluded engagements with the principal singers for the Gloucester Musical Festival. He has retained the services of Madlle. Titiens and Miss Edith Wynne, sopranos; Madame Trebelli-Bettini, Miss Stirling (the celebrated American singer), and Miss Griffiths, contraltos; Mr. Lloyd and Mr. Bentham, tenors; and Signor Agnesi and Mr. Lewis Thomas, basses. Mr. Sainton will be the leader of the orchestra, which will comprise the most accomplished instrumentalists in London, and a thoroughly effective chorus will be selected from London and the chief provincial towns.

Miss Russell is engaged by F. B. Chatterton, Esq., for the forthcoming season at Drury Lane, commencing on the 28th August, previously to which this lady will appear at Mr. Stanley Dusk's new Theatre of Varieties, Dublin.

Weber's "Oberon."—A portion of the manuscript of Weber's "Oberon," which has for a long time been missing at the Imperial Library, St. Petersberg, has, says the *Musical Standard*, just been found, and the valuable document is again complete.

A Regal Compliment.—Ambroise Thomas, the composer, and M. Gérome, the painter, have been staying on a visit to the King of Holland at his palace of Loo. His Majesty complimented the author of "Hamlet," and asked him to execute some fragments of that opera.

Liszt is engaged upon a "Theoretical and Practical School of Music."

Mr. Watts, the proprietor of Sam Collins's, takes his annual benefit this evening.

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MISS PRICE (MADAME ALIAS),

Costumier to the Opera Comique, Criterion, and principal provincial Theatres, also to the American Opera Bouffe Companies.

Miss Price begs to inform London and Provincial managers that she is in a position to execute any orders with which she may have the honour to be entrusted, and also begs to state that the dresses for "La Fille de Madame Angot," "Genevieve de Brabant," "Grand Duchess," "Chilperic," "Bohemians," "Wonderful Duck," "Little Tom Tug," "Topseyturveydom," "Normandy Pippins," all of which have been so favourably noticed by the public press, were made in her establishment.

*** Contracts entered into for providing costumes for every kind of dramatic entertainment.

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BALFE'S POSTHUMOUS OPERA—"IL TALISMANO."

At length, "Il Talismano" has been represented, with a company of singers and a superb arrangement of all needful accessories, which must have satisfied the most exigeant of composers, and though it is of course quite impossible to judge from a first performance to what degree of lasting popularity the opera will attain, its reception on Thursday evening by an audience which filled every part of the theatre, forms the happiest augury that the fame of the composer will be materially strengthened and increased by an opera which, despite certain weakness and crudities, occasional want of originality, and apparent evidences of imitation which the most partial critic cannot overlook, possesses a vein of pure and enchanting melody such as, in the words of Milton, "the world will not willingly let die." Balfe has done excellent service to the lyric stage. Some half-dozen of his compositions at any rate retain a firm hold upon the musical public, and curiosity to see his latest work, "Il Talismano," has been intensified by the fact of its non-production last year, when hopes were raised that it was about to be put upon the stage. The melodic character of Balfe's earlier works is very marked in the new production. The frequent encores with which the principal solos were greeted is a good proof of lasting popularity: the singing of Mdlle. Nilsson, Mdlle. Maria Roze, Signor Campanini, and Signor Campobello was in the highest degree satisfactory. Mr. Mapleson has, indeed, put the opera upon the stage superbly. Recalls were frequent throughout the evening at the termination of each act, and every sign of success was liberally bestowed. The audience appeared to be clearly of opinion that a very valuable contribution to the operatic stage has been made, and that this verdict will be generally endorsed is, we think, conparatively certain. Balfe was essentially a cosmopolitan musician. Of the twenty-three operas which he has left behind him, seven were published for the first time abroad. These were "I Rivali," produced at Palermo in 1829; "Un Avertimento ai Gelosi," produced at Pavia in the following year; "Enrico Quarto," produced at Milan in 1831; "Le Puit d'Amour," produced at Paris in 1841; "Les Quatre Fils d'Aymon," produced at Paris in 1844; "L'Etoile di Seville," produced at the same place in 1846; and "Pittore e Duca," produced at Trieste in 1855. The other reason why the production of "Il Talismano" is important is that if successful—and there is no reason why it should not be—it may be the prelude to the production at Her Majesty's Opera or Covent Garden of other operas by English composers.

"Ruy Blas."—The 100th representation of the revival of "Ruy Blas" has taken place at the Odeon.

"La Fille De Madame Angot," as played at Les Folies Dramatiques, has produced 1,410,000fr.

Brussels Theatres.—No less than four theatres at Brussels closed for the season last week—viz., the Alcazar, the Molière, the Parc, and Les Galeries.

M. Vivien, the Belgian violinist, has returned to Brussels from a very successful tour in the provinces.

The Viennese Female Orchestra gave a farewell concert on Wednesday night, when they took their leave of the Brussels public. The house was very full, and the orchestra was immensely applauded by the audience. They may be expected in London shortly.

Margate New Theatre and Opera House will be opened July 20th. Mr. Charles Mathews appears the following week.

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Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s. ; Children under Ten, 6d. ; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

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NORTH WOOLWICH GARDENS.

Sole Lessee and Proprietor, W. HOLLAND, (The People's Caterer).

Monday, and every day during the week, the Whit-Monday Fête. Two Concerts each day at four and six o'clock. George Leybourne, J. H. Milburn, Little Bob and Will Gant, Miss Lizzie Barrett. The Great Lupino Troupe, in a New Serio-Comic Ballet, entitled MEPHISTOPHILES. Mephisto, George Lupino; Pierot, M. Lupino; Old Crab, H. Lupino, Mrs. Crab, Mr. Leol; Good Fairy, Mdlle. Fanny: Daughters of Old Crab, Mdlle. Rosina and Madame Lupino. Miss Fanny Lupino (Serio-Comic and Dancer). Military and Quadrillle Bands, for Dancing on the Platform, the Esplanade and Ball-room. Display of Fireworks by Professor Wells. Gorgeous Illuminations by Duffell. Admission, Sixpence; or, Rail there and back, from Fenchurch or Bishopsgate-streets, 1s., including Admission. Open on Sundays for Promenade. Sacred Music by the Royal Band, under the direction of Mr. Sidney Davis, commencing at Five o'clock. All the Woolwich Boats call at the Garden Pier. The Fairy Dancing Saloon, overlooking the Thames, now open. Dinners off the Joint, including Vegetables, Cheese, and Salad, 2s, 6d. Every delicacy in Season in the Carte. Moderate charges.

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New Scenery and Costumes. *Chef d'Orchestre*, M. Warnots.

Places may be secured at once.

CRYSTAL PALACE.

Particular Attractions for this Week. Monday.—General Attractions. Romah. Tuesday.—Opera. Dog Show. Romah. Wednesday.—Concert of London Schools. Choir, 5,000 Voices. Dog Show. Balloon Ascent. Romah. Thursday.—Opera. Dog Show. Great Fountains. Romah. Friday.—General Attractions. Last Day of Dog Show. Romah. Saturday.—Fifth Summer Concert. Music by Italian Composers. The Fine Art Courts and Collections, including the Picture Gallery (the works on Sale), the Technological and Natural History Collections all the various Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Daily. Monday to Friday, One Shilling; Saturday, Half-a-Crown, or by Guinea Season Ticket.

The Fifth Triennial Handel Festival at the Crystal Palace, June 19, 22, 24, and 26.

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Proprietor, Mr. J. S. SWEASEY.

Immense Attractions. An entire Change of Company. Lieut. Fred Charles (the eminent Instrumentalist), Miss Ada Clarisse (Serio-Comic), Miss Minnie Gough (Serio-Comic), Mr. Henri Clarke (the favourite Comedian), Miss Amy Ellis, (Northern Star), the Great Levantine (the Unrivalled Equilibrist and Barrel Performer), Mr. J. H. Milburn (the Celebrated Anglo-American Comedian and Dancer). Special Engagement of Wise, Newman, and Wise (First Appearance since their return from America), Mr. Pat Corri, and many other *Artistes*. Manager, Mr. S. Adams.

HOLLOWAY'S OINTMENT AND PILLS.—At the present time much watchfulness must be exercised, and the earliest evidences of ill-health immediately checked, or a slight illness may result in a serious malady. Relaxed and sore throat, diphtheria, quinsey, coughs, chronic cough, bronchitis, and most other pulmonary affections will be greatly relieved by rubbing this cooling Ointment into the skin as nearly as practicable to the seat of mischief. This treatment, at once simple and effective, is admirably adapted for the removal of such diseases during infancy and youth. Old asthmatic invalids will derive marvellous ease from the use of Holloway's remedies, which have brought round many such sufferers, and re-established health after every other means and signally failed.

COALS.—Best Staffordshire, 30s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28s.; Derbyshire, 26s. 6d.; Cobbles, 23s.; Small, 13s. 0d.; Best Coke (10 Sacks) 13s. 6d. S. C. HUBBARD, 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Agents employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,270. MONDAY, June 15, 1874. Price 1d.

"Madame Angot."—This popular lady has at length found her way into the Court of Chancery, where her airs appear to be much less admired than they were when they were shewn at the Opera Comique and the Philharmonic. Vice-Chancellor Malins has spent a day over the managerial dispute about the Gaiety version of "Madame Angot." The plaintiff, Mr. Liston, claimed to have purchased from the defendants, Mr. and Mrs. Powell, exclusive right to perform this Gaiety version in the provinces. He now asked to have the defendants restrained from an alleged breach of contract, as they were playing it with their own troupe. The defence was that they played a different version. The Vice-Chancellor characterised it as a trumpery case, and adjourned it till next motion day. We have a strong opinion on this matter, but we may not express it until the case is concluded.

Precocious Talent.—Advices from Constantinople state that a child of ten years old, Benedetto Palmieri, of Naples, lately gave a piano-concert at Pera, and obtained extraordinary success.

Russian Italian Opera.—*John Bull* hears that Mr. Gye has already resigned the directorship of the Italian Operas at St. Petersburg and Moscow, which he accepted a few months ago from the Russian Government.

Offenbach.—Another operetta by Offenbach, to be called "Perinette," is in preparation at Les Bouffes Parisiennes. M. Offenbach has celebrated the hundredth performance of the revival of "Orphée aux Enfers" by a grand *fête* at the Gaité Theatre. Among the guests were Mdmes. Schneider, Judic, and Théo. The costume of a peasant girl was *de rigueur* amongst the ladies.

Serious Accident at a Menagerie.—The wild beast exhibition of Messrs. Manders was announced to exhibit at Newport (Mon.), on Saturday and Monday last, but, owing to a strange freak on the part of a large gorilla, which succeeded in escaping, and gave considerable trouble before its re-capture, the exhibition was opened only on Monday, when it was visited by a large number of people. An accident occurred, which, at the time we write, is not unlikely to prove fatal. A young man, while inspecting the cage which contained the lions, seemed determined to make a closer acquaintance with the "king of the forest," and endeavoured to push his arm through the bars, with the remark that "he had killed many wild lions, and he was not afraid of a tame one." He was, however, prevented by the keepers, who gave him a severe admonition. The foolhardy fellow, it appears, was not content, and, watching an opportunity, succeeded in thrusting his arm through. The lion immediately seized it with his paw, lacerating it in three places to the bone, and otherwise injuring it, The man's screams caused quite a sensation, and immediately a rumour arose that the lions had escaped. A stampede was the result, women and children getting severely crushed in their efforts to get out, but happily no one was much injured. Order was at length secured; but, as may be imagined, the exhibition was shorn of most of its attractions by the catastrophe. The lion which thus revenged itself is the same that caused the death of M'Carthy, the great lion-tamer. We may add that no one in connection with the establishment is at all to blame, the man's own stupidity and reckless daring being alone responsible for the attack.

Mdlle. Florentine Ricquier, who has made a very successful *debût* at Le Theatre Cluny, in "La Closerie des Genets," is spoken of as a very talented "tragedienne."

M. Lafontaine.—On the closing of The Odeon, M. and Madame Lafontaine will play in "La Jeunesse de Louis XIV.," at the Theatre Français, Bordeaux. The other members of the troupe will appear at Les Galeries, Brussels, this week.

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New Scenery and Costumes. *Chef d'Orchestre*, M. Warnots.

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The Theatrical Observer;

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No. 16,271. TUESDAY, June 16, 1874. Price 1d.

STRAND THEATRE.

THIS comfortable house is still doing good business with its present programme, which commences with Mr. R. Reece's lively and amusing piece of rustic life, "May; or, Dolly's Delusion," charmingly played by the Strand company, Miss Ada Swanborough appearing in the title *rôle*. This piece is capitally placed upon the stage, and a word of praise is especially due to the scenic artiste, Mr. H. P. Hall, for the two sets, the interior and exterior of Moorland Farm, which are perfect pictures, and when we consider the limited space he has at his command, it is really marvellous the effect produced. Then follows, *le piece de resistance*, Mr. H. B. Farnie's highly successful opera bouffe, "Nemesis," which has now been performed for nearly a twelvemonth, and yet seems to be as well appreciated as ever; roars of laughter still greet the bold warrior (Mr. Marius), and the retired shopkeeper (Mr. Harry Cox), in their quarrelling duet which would certainly end fatally to one or both, had there not luckily been a wall between them. The would-be Benedict (Mr. Edward Terry), still gains his four or five encores nightly for his perfect rendering of that exquisite song, "The Language of Love," and the romantic daughter of the bold warrior (Miss Angelina Claude), still appeals to the audience, "Don't make me laugh," but appeals in vain. The audience like to hear her, and the audience, as usual, will have its own way. Everybody who wishes for an hour's amusement should go and see "Nemesis."

SPECIMEN OF AMERICAN CRITICISM.

AN American critic announces the farewell of the Lydia Thompson troupe prior to their return to England thus:—"Miss Thompson and troupe have appeared during the past two weeks at the Howard, in burlesque. Ostensibly they have played five or six, but as all burlesques are exactly alike I shall lump them (excuse the horrid word!) by saying that the singing was fair, the music excellent, and the puns execrable—simply because all puns are! Miss Thompson was the pre-eminent attraction, not only by virtue of artistic precedence, but also from dash, style, and the charms of her person. Time has touched her lightly, and she can yet shine down any of her rivals! Her costumes were, as usual, miracles of taste—she is that *rara avis*, an Englishwoman who knows how to dress—and in "Robin Hood" she looked in her green satin jacket and trunks, seen dimly through her mantle's diaphanous veil, like an unbudded rosebush about which still clung the mists of a May morning!" We think some kind of mist must have clung about the poor writer's brain: we are not *very* ambitious, in fact, our editorial nature is amiably meek, but we *should* be gratified by an introduction to the lively genius, who penned this gushing language. An Englishwoman who knows how to dress is a "rara avis," is she? Did the writer ever know or hear of an American—male or female—who looked anything but a rare fright? Our experience is limited, we confess, to Americans in England, and so, we are glad to say, it is likely to be; but those with whom we have unfortunately come in contact are specimens neither of grace nor intellect. This silly American writes about a "jacket and trunks" seen through a diaphanous veil, "like an unbudded rosebush,—we suppose any bush "unbudded" would do as well, if it were only "clung to" by the mists of a "May morning"—and we also suppose that any other morning than a "May morning" would do if only the mists would obligingly usher it in. Miss Lydia Thompson must have felt highly flattered when this burst of American eloquence first made its public appearance. The writer in making use of the word "lump" says "excuse the horrid word"—we say "never mind the word, but excuse the horrid writer of it."

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To conclude with a Musical Absurdity entitled

NORMANDY PIPPINS.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,272. WEDNESDAY, June 17, 1874. Price 1d.

Mr. Frederick Chatterton's Concert.—This gentleman gave his annual concert at St. George's Hall on Thursday evening, under the distinguished patronage of the Duchess of Edinburgh. A band of twelve harps, played by lady anateurs, pupils of Mr. Frederick Chatterton, played "God save the Queen," the "Russian National Anthem," and an Introduction and Grand March composed by the *beneficiaire*, with capital effect. The eminent harpist played his ever favourite pieces, "The Nymph's Revel," and "Grand Russian Fantasia." Madame Lemmens Sherrington, Miss Matilda Scott, Mr. Frank Elmore, and Mr. Wilbye Cooper (an artist now too seldom heard) were the vocalists. We must not forget to note Engel's charming *morceau* for voice, harp, and harmonium, which was charmingly and artistically rendered by Miss Gertrude Mayfield, Mr. Frederick Chatterton, and Mr. King Hall.

Mr. Charles Gardner's annual concert was given on Saturday morning, and contained excerpts from the works of Sir Sterndale Bennett, Rheimberger, Silas, Blumenthal, A. Holmes, Merkel, Heller, Rubinstein, Walter Macfarren, Gounod, and Jean Vogt.

Donizetti's Remains.—Some months back the municipality of Bergam exhumed the body of Donizetti, to transfer it from the family tomb of the Pezzolis to the cemetery It was found that a portion of the skull was missing. In fact, the surgeon entrusted with the post-mortem examination had removed it. On his death it passed into the hands of his nephew, who converted it into a money-box. The municipality have taken proceedings against him, and he has handed over the relic, which will be deposited in the Saint Mary Major Church.

The Late M. Diederichs.—The death is announced of M. Diederichs, the greatest possessor of autographs in Holland. The collection comprises the autographs of several distinguished French, Italian, Dutch, and German celebrities.

Sardou.—*Le Figaro* states that Sardou is working with great energy at a drama, to be shortly produced at La Gaieté.

Innocence!—Numbers of persons have been hoaxed at Padiham. It was announced by placards that "Signor Unsinque" (Unsink) would perform extraordinary feats on the River Calder, concluding with a drive on the river, drawn by geese. "The geese," it was stated, "will previously parade the banks of the river." There was a great crowd of geese on each side of the river, and they only came to look at each other.

"Madame Angot" has been played at various places in Italy with very great success, particularly at Naples, Milan, and Rome.

Madame Adelina Patti is engaged at the Italian Opera, Paris, for the ensuing season at 250,000fr. (£10,000).

Passing Strange.—"I can't pass you to-night," said the check-taker of a concert-room recently, to an inveterate free-lister. "Well," responded the veteran, "I don't want you to pass *me*, you just stay where you are, and I'll pass *you*," and he passed.

New Light for Theatres.—At the Grand Opera at Paris there have been some experiments lately tried with the electric light which threatens to eclipse all previous experiments.

A morning performance will take place at the Olympic Theatre on Saturday next. The profits of the benefit are to be devoted to the Chichester training ship.

The farewell benefit of Mr. Goodman takes place at the East London Theatre this evening.

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To conclude with the Farce of **MAGIC TOYS.**

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HAYMARKET THEATRE.—The "Overland Route" still keeps its place in the programme of this theatre, and the favour with which it is received by the audience proves that no diminution has taken place in its popularity. It is well supplemented by "Good for Nothing" and "A Co-Operative Movement." A new play, by Mr. Robert Buchanan, has been accepted at this theatre.

ROYAL PHILHARMONIC THEATRE.—Mr. George Head, the treasurer and brother to Mr. Charles Head, proprietor of the above fashionable theatre, will have a complimentary benefit on Wednesday, Thursday, and Friday next, when, in addition to the usual programme, a variety of attractions are announced. We sincerely trust that Mr. George Head may have a crowded audience on each of the three nights. The patrons of the Philharmonic Theatre are very much indebted to his ability and courtesy; and we believe they will not fail to remember their obligation on the evenings in question.

MONUMENT TO BEETHOVEN.—The Emperor of Austria has directed a sum of 6,000 florins to be expended in the erection of a monument to Beethoven at Vienna, in the garden opposite the Gymnasium. The Emperor of Austria is entitled to the thanks of all lovers of music.

THE LATE LEIGH HUNT.—Mr. Townshend Mayer will commence in the "St. James's Magazine" for July a series of articles founded upon unpublished correspondence and MSS. of Leigh Hunt. These articles will be, doubtless, very acceptable to all the admirers of this celebrated essayist and dramatic writer and critic.

SINGULAR COINCIDENCE.—All the unmarried *artistes* wish to sing Ophelia, for it is remarked that the only three who have sung the *rôle* of Ophelia in Thomas's "Hamlet" at the Paris Opera—Mdlles. Nilsson, Sessi, and Devries—have got married. We hope the number of successful candidates' names may be Legion.

"LE PIED DE MOUTON."—At the Porte St. Martin there will be 800 costumes by Grevin, and six ballets, with 100 *danseuses*, in "Le Pied de Mouton."

"ORPHEE AUX ENFERS."—This popular comic opera has been revived at the Paris Gaîté, where they have taken upwards of 1,000,000 francs. The *mise en scene* is most splendid; and with such profits as these it certainly ought to be.

MR. F. LEDGER, for many years proprietor of *The Era*, died on Sunday last, at the age of fifty-eight.

BANQUET TO MR. TOOLE.—A complimentary banquet will be given on the 1st of July, to Mr. Toole, who is shortly to take his departure for America. An extensive list of stewards is published, and at its head stands, as chairman, the Earl of Rosebery: the list includes the names, also, of all the managers of the metropolitan theatres, several principal actors, and all the regular theatrical critics. The number of tickets, at a guinea and a half each, is limited. Mr. Morell D. Longdon is the honorary secretary.

LA FILLE DE MADAME ANGOT IN TROUBLE.—This very popular but very litigious young lady is not only in Chancery in England, but she is now causing law suits and *procês* to two theatrical managers in Paris.

MADAME ERARD.—This lady, who comes from Le Château de la Muette, Passy, has arrived in London.

NEW RUSSIAN OPERA.—Another Russian composer, named Ella Adajewsky, has had a work of hers successfully produced at the Opéra Comique, Vienna. This is a comic opera of the provincial life in Russia, and is called the the "Boyard's Daughter." Ella is said to be fascinatingly pretty, enviably young, and possessed of great talent.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,274. FRIDAY, June 19, 1874. Price 1d.

Musical Union.—The Court Journal says Professor Ella recently introduced a new violinist to the Musical Union—Senor Sarasate, a Spaniard educated in Paris. After playing the concerted music he was greatly applauded in solos by Raff and Wieniawski. Although lacking the intensity of expression and poetry of Papini, from Florence, Senor Saraste has plenty of execution, tone, and command of instrument. Jaell, the pianist, astonished and delighted every one by his brilliant performance of Mendelssohn's trio in D minor and Chopin's grand, and romantic, fearfully difficult scherzo in B minor. The Fairy-like touch of this eminent pianist is unique, and imparts a charm to every kind of music he performs. He played on Tuesday for the last time this season.

Crystal Palace.—The Rehearsal of the Handel Festival will will take place to-day; the first performance on Monday.

Corneille.—The 268th anniversary of Corneille's birth was celebrated at the Théâtre Français by the performance of the "Menteur" and the "Cid."

Narrow Escape of a Magician.—At a performance at the Masonic Hall, Lincoln, the other day, among other feats, a magician, or "wonder-worker of modern miracles," as he was termed, was handcuffed, placed in a large canvas bag, and then lifted into a box, which was put into a cabinet. Fifteen minutes elapsed without any signs of the magician, and the audience not unnaturally became anxious. Nor was their anxiety diminished by the sound of a voice from the cabinet faintly calling for assistance. The box was, of course, immediately opened, and the unfortunate man was nearly dead, and blood was observed gushing out of his eyes and nose. The sufferer was conveyed to the ante-room and promptly attended to. The manager subsequently announced that a most cowardly act had been committed by the man who secured the box, as he must have known something about the working of the feat, notwithstanding the challenge of 100*l.* to any person who could secure the box and solve the mystery. The story should be a warning both to spectators and performers of tricks of this description. "Wonder-workers of modern miracles," indeed! Why are such lunatics allowed to be at large? The manager is as much to blame as the "wonder-worker," and the public as much as both.

Running after a Black.—Lord Macaulay met Mrs. Beecher Stowe at Sir Charles Trevelyans's, and rallied her on her admiration of Shakspeare. "Which of his characters do you like best?" said he. "Desdemona," said the lady. "Ah, of course," was the reply, "for she was the only one who ran after a black man."

A Musical Discovery.—A discovery has been made at Vienna of the original score of the "Zauberharfe" of Franz Schubert, which, after having been brought out at the Vienna Theatre many years ago, was lost.

A Royal Compliment.—Ambroise Thomas, the composer, and M. Gérome, the painter, have been staying on a visit to the King of Holland at his palace of Loo. His Majesty complimented the author of "Hamlet," and asked him to execute some fragments of that opera. The King of Holland is much to be praised. It is good for a country the reigning power of which is a lover of Art.

"La Fille de Madame Angot."—In the case, Liston v. Powell, the petition was dismissed this morning by Vice-Chancellor Malins.

Mdme. Judic, the eminent French actress, has created a sensation in Paris by a new song by M. Lecocq, entitled, "Le Langue des Yeux." This song will very soon find its way to London.

The Margate Theatre, on which Mr. Fort has expended a great deal of money and labour, is nearly completed in its rebuilding, and will shortly re-open under the management of Miss Thorne.

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Sole Proprietor, Mr. BENJAMIN WEBSTER. Lessee and Manager, Mr. F. B. CHATTERTON.

This Evening, the Performance will commence with the Farce of

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Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland ; Misses Hudspeth, E. Phillips and M. Howard.

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MADAME TUSSAUD'S EXHIBITION

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s. ; Children under Ten, 6d. ; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

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Costumier to the Opera Comique, Criterion, and principal provincial Theatres, also to the American Opera Bouffe Companies.

Miss Price begs to inform London and Provincial managers that she is in a position to execute any orders with which she may have the honour to be entrusted, and also begs to state that the dresses for "La Fille de Madame Angot," "Genevieve de Brabant," "Grand Duchess," "Chilperic," "Bohemians," "Wonderful Duck," "Little Tom Tug," "Topseyturveydom," "Normandy Pippins," all of which have been so favourably noticed by the public press, were made in her establishment.

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ROYAL MUSIC HALL, HOLBORN.

Mr. S. Adams, the indefatigable manager of Mr. Sweasey's well-conducted establishment, being aware that the British public is ever seeking changes, presents his patrons with a fresh programme every three or four weeks. At the present time a very effective company is engaged. It contains that capital comedian, Mr. Henri Clark, who is an immense favourite whenever he appears, and always obtains an unlimited number of encores for his songs. Miss Ada Clarisse and Miss Minnie Gough, two very good serio-comiques, and that star of the east, Miss Amy Ellis, who is duly recognised by the audience, "While driving in a Hansom Cab;" Mr. J. H. Milburn, the well-known Anglo-American comedian and dancer; Mr. Charles, the celebrated instrumentalist,—those clever performers Messrs. Wise, Lincoln, and Wise, in their entertainment of "The Mysterious Hat," and the champion barrel artiste, Levantine, who is certainly unrivalled in this class of performance. The only part of the programme which is never changed (for the simple reason that it never requires it), is the part in which we find the name of Mr. Pat Corri; this gentleman is still to be heard in one of his fine songs, and afterwards seen genially filling the chair. The band of the establishment, under the direction of Mr. P. W. Halton, enlivens the audience with overtures and selections from the latest operas.

BIRKBECK LITERARY AND SCIENTIFIC INSTITUTION.

The usual quarterly concert given by Mr. Henken's vocal music classes, took place in the theatre of the Institution, on Wednesday, in the presence of a large audience. The programme included ten part-songs and choruses—all rendered by the choir with the greatest precision and taste, the best performances in this branch were Bishop's "Chough and Crow," a parody on the Gendarmes' duet, entitled "They're happy now," "The Gipsy's Life," and "The Song of the Brotherhood," from "Madame Angot"—the three last mentioned pieces were rapturously redemanded. "Pretty Village Maiden" was also a very creditable performance on the part of the choir, and it narrowly escaped an encore. The Misses Marian and Alice Lowry and Mr. W. Woolnough (all three great favourites of the members of the Birkbeck) kindly undertook the solo portion of the entertainment. "Shy Robin" and the "Little Coquette" were sung to admiration by Miss M. Lowry, who, on being encored, gave "The Merriest Girl that's out," and "Oh, had I but Aladdin's Lamp." "Mother is not there" (a very pathetic, but very pleasing composition) was sung by Miss Alice Lowry with both taste and feeling, and received a cordial encore. A decided novelty was introduced by the Misses Lowry, on being encored in a duet—a novelty at any rate to us, for we have no recollection of having heard the original "All's Well" given by two soprani, and we confess we were much surprised at the pleasing effect produced. Mr. W. Woolnough sang "Beside the old Corn Mill," and, as an encore, "The Thorn," in a manner that at once pronounced him a thorough musician and the possessor of an unusually sweet and telling tenor voice. Mr. Woolnough also took part in a very pretty duet "Oh mayst thou dream of me," with Miss A. Lowry, and they were rapturously encored, they then introduced "Home to our Mountains," from "Trovatore." Mr. Henken must be congratulated on another great success, a result that he spares no trouble to obtain.

The tenor, Signor Bolis, who has been singing in London, is engaged for the next season at La Scala.

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No. 16,276. MONDAY, June 22, 1874. Price 1d.

HER MAJESTY'S OPERA.

MADLLE. NILSSON, we believe, when she undertook her present engagement, made it a stipulated fact, that the pitch of the orchestra should be lowered half a tone: this alteration, although objected to by the conductor, was at the solicitation of the director, who feared to lose the attractive services of the accomplished prima donna, at length adopted. It has been most detrimental in its result upon all concerned—principals, orchestra, and chorus, alike have experienced its damaging effect. In reference to this subject, we quote a few apt lines from the London *Figaro*, who says.—The present position of the orchestra at Drury Lane necessitates immediate change, if it is to retain its high European reputation. On Saturday, it showed no signs of improvement, and with the conductor naturally disheartened and band utterly demoralised, unaccustomed to the pitch, and many of them playing upon new instruments of foreign manufacture, it is likely to remain so. This change of pitch is so unwarrantable, that it is a wonder that Sir Michael Costa—who found in it a deadly enemy—for a moment permitted it. Costa himself was over-persuaded; Madame Nilsson's voice will not stand (according to her own confession) the pitch in which Mario, Grisi, Malibran, Titiens, Giuglini, and all the other great artists gained their laurels, and to prevent undue strain upon a not over-strong vocal organ, the expedient must forsooth be adopted of lowering the pitch half a tone. Considering that the alteration had already been attempted at a rival house with a most disastrous result; that in practical working it was found impossible; and that, after changing all the instruments, the pitch was heightened a quarter of a tone, Mr. Mapleson might well have refused, at the bidding of his prima donna, to interfere with the business of his highly efficient musical director. The chorus (the females especially) find it impossible to sing in tune, and the principals are nearly as bad. But the effect upon Madame Nilsson herself is one of the most curious results of this most unwise change. After three *débuts* in "Faust," she manifestly finds it impossible to sing in tune, and curious to relate, was generally and especially in the church and prison scenes, on Saturday, almost exactly that half tone sharp by which she has lowered the pitch of the orchestra.

IN the suit Brown v. Brown and Crellin, heard in the Divorce Court on Wednesday last, a decree *nisi* was pronounced, with costs against the co-respondent, the well-known actor. The particulars of the case must be fresh in the memories of our readers, repetition is therefore unnecessary.

HAYMARKET THEATRE.—MR. Robert Buchanan's new comedy, illustrative of the early days of King Charles the Second, will be shortly presented at the Haymarket Theatre.

MR. SIMS REEVES'S BENEFIT CONCERT, which was to have taken place on the 1st inst., but was postponed through unavoidable circumstances, is now announced as definitely fixed for Monday, the 29th inst., at the Royal Albert Hall. Mr. Reeves will have the valuable co-operation of Madame Christine Nilsson, Madame Lemmens-Sherrington, Madame Norman-Neruda, Madame Trebelli-Bettini, and Mr. Santley. Several choral pieces will be contributed by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby.

MISS NELLY POWER.—It is rumoured that this lady has retired from the stage.

HERR MAURICE STRAKOSCH, the director of the Italian Opera House in Paris, has been in London, and has engaged his sister-in-law, Madame Adelina Patti, for a series of performances during the next season. The statement that Herr Strakosch has accepted the management of the two Italian Opera Houses, in Moscow and St. Petersburg, is inaccurate.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,277. TUESDAY, June 23, 1874. Price 1d.

JULES JANIN AND J. M. BELLEW.

We have to record the death of two popular men: Jules Janin, the distinguished French critic; he died on Friday, at Passy; he was the dramatic critic, from 1836, of "*Journal des Debuts*," and in 1870, he became a member of the French Academy. Jules Janin, had been ailing for some time, but his death was sudden. The other death to which we refer, and which occurred on the same day, is that of Mr. Bellew, the well-known preacher and lecturer. Most of our readers are, doubtless, personally acquainted with the public merits of Mr. Bellew, in both the capacities to which we have referred. Some time since, he was attacked by severe illness—this illness was so severe that it prevented his assuming a reclining posture: he was compelled to gain the little rest the painful nature of his complaint permitted, seated in a chair, which had been specially adapted to the purpose. Mr. Bellew was a member of the Romish church, having a few years ago, left the church of his fathers to embrace the Romish faith: he was formerly preacher (and a very popular one) at the Bedford Espiscopal Chapel, Bloomsbury.

THE HANDEL FESTIVAL.

The rehearsal of the three days' performances of this Great Festival was given on Friday at the Crystal Palace. The attendance appeared to us to be equal in every respect to those of former years. Every seat and every point where either a view of the orchestra, or a hearing could be obtained was occupied. Great improvement is apparent in the decrease of the noise occasioned at the refreshment bars (a defect we had to point out on the last occasion) and comparative quiet was observed during the performance. With Sir M. Costa's invariable punctuality the rehearsal commenced exactly at twelve and as usual comprised portions of "The Messiah," "Israel in Egypt," and a selection. With so much precision was the whole performance given that it would be difficult to make any marked observation, if we except that of unbounded approval and satisfaction. The arrangements for the comfort in the vast audience were perfect. We shall enter into the merits of the first performance, "The Messiah," which was given yesterday, in our next number. The Rose Show was held on Saturday, when a most fashionable and elegantly dressed concourse, as usual on this day, assembled. There are three great flower shows in the year held at Norwood—one is the spring show of stove and greenhouse plants; the second, the midsummer show of roses; and the last, the autumn show of fruit and flowers. Of these shows that of the roses generally attracts the larger number of visitors. Apart from the rose being the national flower, it is beyond question the most popular one in all English floriculture. Possibly this may arise from the fact that everybody can grow roses, and nearly everybody does. Everybody however, has not been by any means successful this year, which has been for roses, one of the worst known for a long time. Yet the show on Saturday has never been surpassed in beauty. It gave the most complete satisfaction to all present.

Madlle. Louise Singelli, the favourite artiste, will shortly appear in "Don Giovanni," which great work has not been performed at Her Majesty's Opera, under Mr. Mapleson's management for nearly six years. She will afterwards appear as the Queen of Night, in Mozart's opera, "The Magic Flute."

"L'Enfant" is the title of a four-act drama, by Madame Figuier, which has been received at the Théâtre Cluny. Madame Lacressonière has been especially engaged to play in it.

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No. 16,278. WEDNESDAY, June 24, 1874. Price 1d.

HANDEL FESTIVAL.

More than twenty thousand visitors celebrated the first performance of the Handel Festival for 1874. As we have before noticed, every precaution was taken to improve the acoustical defects of former years—a large velarium was stretched across the interior, and the space, as far as the seats reserved extended, was enclosed in the same manner. The first announcement that greeted us, was the not unusual one that Mr. Reeves would be absent—Mr. Vernon Rigby consented to do duty for him. The other soloists were, Madame Titiens, Mesdames Sinico, Trebelli, and Patey; Signor Agnesi and Mr. Santley—Mr. Kerr Gedge officiating as the tenor in the incidental recitatives, and also in the two quartets in the last part. To give a general idea of the performance, we may state, that some of the choruses were sung with great precision, and with wonderful accuracy of tone considering the vast space the volume of sound had to fill; the grand chorus "For unto us," is entitled to special allusion for the power and precision with which it was executed by the great mass of voices—the word "Wonderful" having an overpowering and thrilling effect upon the more sensitive musical ears; and again, in the noble choral fugue, "He trusted in God," and the Hallelujah Chorus," the volume of tone and the admirable modulations were striking features. Of the soloists it is due to Madame Titiens to say that her singing was perfection: her magnificent voice and faultless style were as apparent as ever: her voice penetrating the whole of the building. The other soloists, though perfectly up to the requirements of the music, were less fortunate in the possession of power of organ; if we except Mr. Santley, they all more or less occasionally suffered from this cause. Mr. Rigby's voice—one of very fine quality—is not strong enough for the building, and Signor Agnesi, also, must have felt the overpowering nature of the space he had to fill. Yet (under the magic baton of Sir M. Costa) everything passed of most brilliantly, and the whole performance gave the greatest satisfaction to an audience whose appearance when seated in the several blocks, was most imposing. The performance this day will be devoted to "The Selection"—the sacred and secular works of Handel, forming the repository from which the choice is made; this selection will be distinguished by the fact that many of the pieces have not been brought before the public on similar occasions. The festival will close on Friday with the performance of "Israel in Egypt." The number of visitors on Monday was officially announced to be 20,027.

Haymarket Theatre.—This is the last week of the present performance of "The Overland Route," with Mr. Buckstone's admirable performance of Mr. Lovibond. A comedy by Mr. Robert Buchanan will be produced immediately; it is entitled "A Madcap Prince," and is said to contain a peculiarly attractive part for Miss Madge Robertson. The comedy, which is in blank verse, is understood to be altogether an ambitious effort at high comedy.

Surrey Theatre.—The season at this theatre was brought to a close on Saturday, when Mr. Emery took his benefit. The house was well attended. "Little Em'ly" and "Rob Roy" were the pieces presented; in the latter Miss Helen Barry, Mr. Cowper, Mr. L. Brough, and Mr. Emery appeared.

The late Mr. J. M. Bellew.—The funeral service of the late Mr. J. M. Bellew will take place at the Roman Catholic Church, Grove-end-road, (to-morrow), at a quarter to eleven, and the remains will be interred at Kensal-green Cemetary at twelve on that day. In consequence of the death of Mr. Bellew, it has been thought advisable that Mr. Wilkie Collins' proposed reading in aid of the fund "for the relief of Mr. Bellew's immediate necessities" shall not take place.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,279. THURSDAY, June 25, 1874. Price 1d.

Alexandra Palace.—It is now understood that the Alexandra Palace will not be opened until the winter, although the shows and entertainments that have been announced will take place. The directors have found it impossible to get all ready by the time appointed; they have, therefore, deferred the opening until they can commence operations with *éclát*.

Jules Janin's Funeral.—The funeral of Jules Janin took place at the Passy Church at noon on Tuesday. Friends were invited for 11 o'clock. The coffin was placed at an early hour at the chief entrance to the grounds of the châlet in the Rue de la Pompe. It was covered with flowers exquisitely arranged, which gave almost a smiling aspect to the tent-like *chapelle ardente* formed of black and silver draperies in which it lay. Sebastian Janin brother of the deceased, and M. Huet, an uncle, received the company in the garden, where several registers were placed for inscriptions of names.

The Power of Music—the Bagpipes!—That "music hath charms to soothe the savage breast" is an admitted proposition—that it has power to scare a "ferocious beast" has just been proved at the Cape of Good Hope: ecce signum:—A bagpiper of a regiment stationed at the Cape of Good Hope drank so much one night that he could not stand up, and in this situation his companions carried him out into the open air and laid him down to get cool and sober. He soon fell asleep, and a wild beast happening to come along, and thinking him dead, lifted him up and carried him off, expecting to have a good meal of him. The fellow on awaking was horror-stricken to find himself in the power of a ferocious beast, who was making off to the mountains with him as fast as possible. But his fear brought him to his senses, and seizing his bagpipes, which hung about his neck, he sounded a terrible screed, at which the beast became as much frightened as the man was with his situation. The prey was dropped, and captor and captive, bowing politely, marched off in different directions. We really admire very much the musical taste of the animal: yet it certainly could stand anything, if proof against the shriek of that horrible instrument, the graceful appearance of which is quite equal to the lovely strains it emits. The "ferocious animal" was not quite such a beast as he looked. We question which was the greatest—the bagpiper or the bagpiped.

Dickens' "Our Mutual Friend."—The original MS. of Dickens's "Our Mutual Friend" has been sold by Messrs. Scribner, of New York, for £310. The sheets are pasted upon white paper, and bound up into two thick quarto volumes.

We understand that Mr. Charles Morton's opera bouffe company (with additions), under the direction of Miss Emily Soldene, will appear at the Lyceum Theatre for a few weeks, commencing Saturday, 1st August. Miss Emily Soldene will play Madame Lange, the Grand Duchess, and Le Perechole, the two latter characters for the first time. The company leave England for America in September, and will appear at the Lyceum Theatre, New York, in October next.

Miss Nelly Power, now Mrs. Barnett, will, it is said, not return to the stage. Another blow for the burlesque of the day.

Mr. Levy, the English cornet player, is now playing with great success at the concerts of the Champs-Elysées, Paris.

Pietro Bottesini, clarionet player, father of the celebrated contrabasso player, has just died at Crema.

The Late Mr. Balfe.—It is proposed to commemorate the name of Mr. Balfe, the composer, by placing his statue or bust in a suitable place in Dublin, his native city, and by founding a Balfe scholarship in connection with the Royal Irish Academy of Music.

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HANDEL FESTIVAL.

THE second day's attendance, rather unusually, and considering the state of the weather exceeded that of the first, by about a hundred and fifty. The selection consisted principally of the best known fugitive pieces by the great composer—the musical giant of all time: "The Dead March," in Saul, being loudly redemanded, and re-played—Sir M. Costa, gracefully complying with the almost unanimous request of the audience. The performance commenced with the "Occasional" Overture—the occasion of the production of the oratorio, originally, being the Scottish Rebellion in 1745; this was doubtless selected to give the band an opportunity of display, and an excellent opportunity it presents—the grand fugue and the final march were marked features in the performance. Among the principal novelties to the Handel Festival audience, were "When His Loud Voice," "O the Pleasures of the Plains" (Acis) "If guiltless blood," and "Dryden's Ode." Although, as we have said, these were novelties to the festival audience, yet every musician is well acquainted with them—indeed, most of them were as "household words," not only to the professors but also to the connoisseurs in Handelian music. The whole of the choruses were rendered with the greatest power and effect—fully realizing the most sanguine expectation of all concerned, and satisfying the most exacting criticism. Mr. Reeves, who showed no symptoms of the hoarseness which prevented him from taking part in the Monday's programme, sang his share of the tenor music admirably; the rest of the singers were all suited to their parts, Mr. V. Rigby, Mr. Lloyd, and Mr. Cummings, being the other tenors; Mr. Santley and Signor Agnesi the basses; and Mesdames Titiens, Lemmens Sherrington, and Trebelli, the soprani and contralto. The performance concluded with "See the Conquering Hero." This day will be the last of the Festival, when "Israel in Egypt" is to be given. The registered number of visitors was 20,180.

MISS LYDIA THOMPSON.—This lady is engaged at the Strand Theatre, when "The Field of the Cloth of Gold," will be revived for the occasion.

MISS AMY FAWSITT has left the Vaudeville, owing to a misunderstanding with the management in reference to the comedy, "Old Heads and Young Hearts;" she was cast for Lady Alice, and refused the part—thus causing the cancelling of her engagement. We hope this unfortunate circumstance will not ruin the prospects of the theatre.

ROSHERVILLE GARDENS.—Novelty succeeds novelty in quick succession in the famous gardens of Kent, whereat Mr. Fort, who has produced entertainments that have been heartily appreciated, promises for Monday (Coronation-day) a more than usual varied programme. A balloon ascent by Yeomans will be somewhat of a change, while Brough's burlesque of "Conrad and Medora," produced in the new theatre, with new dresses, scenes, and popular favourites will prove one of those dainty dishes not often to be witnessed at Rosherville. A display of fireworks, in addition to singing, dancing, &c., will also be included in the bill.

LES DAMES VIENNOISES.—Under the direction of Madame Amann Weinbich four performances have been given by the members of a female orchestra consisting of 53 executants. The novelty of the performance is enhanced by the uniformity and elegance of costume adopted by the fair representatives of the company, by means of which a picturesque effect is attained, forming a pleasing contrast to the more sombre attire of male performers. The whole of the wind, with three exceptions, is manipulated by youths who, however, do not conduce in a very favourable degree to the general success of the whole. The performance, though certainly attractive, is scarcely satisfactory, being sadly devoid of expression, and far too mechanical in movement.

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The Theatrical Observer;

And MUSICAL REVIEW with DAILY BILLS of the PLAY.

No. 16,281. SATURDAY, June 27, 1874. Price 1d.

CRYSTAL PALACE.

More than thirteen thousand visitors were present on Thursday to witness one of the grandest displays of the pyrotechnic art at which we were ever present. After the performance of Shakspere's comedy, "Much Ado About Nothing," in the afternoon, a capital little choir—little by comparison with the giantlike assemblages witnessed on the three days of the festival—sung a pleasing selection of music, under the clever and energetic bâton of a gentleman whose name did not transpire, but who evidently understood his business. Amongst the better-known pieces performed by this compact assemblage were Spofforth's "Hail smiling morn," "Here in cool grot," (Mornington), and "Who will o'er the downs." Some of the pieces in the selection were loudly encored, and most deservedly so; the singers, after the first piece, warmed to their work, and sung the part-music with spirit and effect—the basses being particularly conspicuous, both for quality of voice and for the verve with which they sang the music; nor were the tenors and contraltos much behind them—the sopranos being the weakest part of the arrangement. The large audience assembled for the firework display appeared to relish the partsinging hugely—they occupied every seat before the orchestra, and scarcely standing room was to be found near it. The grandeur of the fireworks can scarcely be described—the set piece—a full length portrait of Handel surrounded by laurel branches, was a most perfect success; and as the weather was a little considerate—the rain abstaining from interfering with the arrangements until they were completed—nothing could be more satisfactory. Yesterday, "Israel in Egypt," closed the Handel Festival for 1874.

Mr. Charles Sleigh, the manager of the British Musical and Dramatic Institute, a training school for those who wish to make the stage their profession, gave a dramatic performance and concert at the Lyric rooms, Great Portland Street, on Monday last, when the members of the Institute made their first appearance before the public, in Tom Taylor's "To Oblige Benson," and "Still Waters Run Deep." The first piece was fairly cast, if we except the *role* of Meredith, played by Mr. H. E. Gray. This gentleman has much to learn before he his fit to appear before the public; at present he seems to know but little of stage business. Miss Ellie, as Mrs. Trotter Southdown, and Mr. D. J. Falconer, as her husband, made the most of their parts, and kept the audience in good humour. "Still Waters Run Deep" followed, in which Mr. Julian Durnford, as John Mildmay, played exceedingly well, and we have no doubt, should this gentleman make the stage his profession, that he will render a good account of himself in the future. Mr. Charles Rendal, also, read and acted Hawkesley excellently; Mr. J. W. Mason did very little with Mr. Potter; Miss Laurie Grantley made a capital Mrs. Sternhold, and displayed much dramatic talent in her scene with Hawkesley; while Miss Fanny Crighton made a pleasing Mrs. Mildmay. The evening's entertainment concluded with a vocal and instrumental concert, in which the ladies and gentleman acquited themselves remarkably well, as did also the band of the institute, under the direction of Mr. A. J. Lopresti. Mr. Charles Sleigh must be congratulated on being able to place such a performance before the public. One thing we particularly noticed, that, unlike most amateur performances, the aid of the prompter was hardly even called into requisition. This is a step in the right direction.

"A Crown eor Love."—This new historical drama, lately produced at the Princess's Theatre, Edinburgh, is from the pen of Miss Evelyn, and will be played by her company in all the towns visited by her in the present tour.

ADELPHI THEATRE.

Sole Proprietor, Mr. BENJAMIN WEBSTER. Lessee and Manager, Mr. F. B. CHATTERTON.

This Evening, the Performance will commence with the Farce of

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Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland ; Misses Hudspeth, E. Phillips, and M. Howard.

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OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise ; Messrs. J. Fernandez, H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

To conclude with the Farce of **MAGIC TOYS.**

Miss Kate Vaughan, Miss Hudspeth, &c.

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MADAME TUSSAUD'S EXHIBITION

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial—Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M. Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to the Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeous description. Admission 1s. ; Children under Ten, 6d. ; Extra Rooms, 6d. Open from Ten a.m. till Ten p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

MISS PRICE (MADAME ALIAS),

Costumier to the Opera Comique, Criterion, and principal provincial Theatres, also to the American Opera Bouffe Companies.

Miss Price begs to inform London and Provincial managers that she is in a position to execute any orders with which she may have the honour to be entrusted, and also begs to state that the dresses for "La Fille de Madame Angot," "Genevieve de Brabant," "Grand Duchess," "Chilperic," "Bohemians," "Wonderful Duck," "Little Tom Tug," "Topseyturveydom," "Normandy Pippins," all of which have been so favourably noticed by the public press, were made in her establishment.

*** Contracts entered into for providing costumes for every kind of dramatic entertainment.

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HANDEL FESTIVAL.

THE last performance, "Israel in Egypt," given on Friday, may perhaps be considered the most successful of the three. In point of numerical attendance, it exceeded either of the other days—the numbers being 21,901. The performance of the choir generally was a great advance on the first day—the large vocal body appeared to feel greater confidence, and the intonation generally was much better. The "Messiah," however, exhibited many good points in choral singing. In the oratorio chosen for the climax, there is a greater preponderance of choral writing, than in any other of Handel's works; and although such a vast quantity of scoring was required, the composer finished the colossal task of completing the opera in seventeen days. The solos were admirably sung—Mr. Sims Reeves was again in splendid voice and also in great request—having repeatedly to bow his acknowledgments to the audience; Mesdames Lemmens-Sherrington, Alvsleben, and Patey: Messrs. Kerr Gedge, Santley, and Foli, were the other vocalists: a great impression was created by the manner in which Messrs. Santley and Foli sang the well-known duet for two basses, "The Lord is a Man of War"—it was loudly re-demanded and repeated. The directors and all concerned in the management of the Festival are highly to be praised for the talent shown and the pains taken to bring it to a successful issue—a result eminently achieved.

"VERT-VERT" AT THE ST. JAMES'S.—The case of Boosey v. Fairlie was again before Vice-Chancellor Malins on Friday, the main point at issue between the plaintiff and the defendants being the amount, if anything, to be paid under the agreement by the defendants for representations of "Vert-Vert" in the Provinces. It will be remembered that when the case was last before his Honour it was arranged that the motion should stand over to the hearing of the cause, the defendants agreeing to pay into court three guineas for every performance without prejudice to the legal question to be decided at the hearing. Nothing was said at the time about performances in the Provinces, but, as the agreement was general, the plaintiff insisted that it applied to Provincial equally with Metropolitan representations. After some discussion, in the course of which Mr. Higgins, Q.C., informed the Court that the popularity of "Vert-Vert" was largely due to a certain dance which at first was remarkable for the shortness of the skirts, until the Lord Chamberlain interfered to "fill up the vacancies," it was agreed that £1 10s. should be paid by the defendants for every performance out of London without prejudice to the defence which will be set up at the hearing.

FOR the benefit of Mrs. Swanborough, on Thursday next, at the Strand Theatre, the old pleasing burlesque of "The Field of the Cloth of Gold" and "Paul Pry" will be given. In the latter Mr. E. Terry will be Paul Pry.

MADAME ADELINA PATTI will *not* return, next winter, to the Paris Italiens, as has been erroneously stated by several of the newspapers. The FIGARO has the *diva's* own authority for announcing her re-engagement for a four months season, in Russia, at the enormous salary of 280,000 francs for the season, or an average of over three hundred guineas per night.

MISS FURTADO will make her first appearance at the Vaudeville Theatre on Wednesday next, in the character of Lady Alice, in "Old Heads and Young Hearts," a part peculiarly suited to the bright and fascinating style of this popular young actress.

THE old and respected stage-manager of the Britannia Theatre, Mr. F. Wilton, makes his annual appeal to his friends and patrons for their support on Wednesday next. An enticing bill of fare is announced.

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New Scenery and Costumes. *Chef d'Orchestre*, M. Warnots.

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A SINGULAR ANNOUNCEMENT—ST. JAMES'S THEATRE.

THE manager of this theatre has had the questionable taste to make the following announcement: "In consequence of an intimation from the Lord Chamberlain, Mr. Fairlie has put the Orpheon troupe in long clothes." And very proper, too: it is indeed obliging of Mr. Fairlie, to do that which not only the Lord Chamberlain, but a desire to preserve female decency and an observance of the common rules of society, necessarily required of him. If this sort of thing be permitted by the authorities, the female members of our community will in time be compelled to abstain from visiting the theatres, whenever a burlesque is announced. We ourselves have no over-fastidious notions on this subject: we have never been more than sorry that the privileges of womanhood can be so easily dispensed with; and our principal feeling in the matter has been, that of astonishment that women can be found who can consent to go so low in the social scale as to call for—yes, and justify, too—official censure, because they do not possess that self-respect and that sense of propriety, which require them to dress in a manner that shall not disgust or at least offend their own sex. In endeavouring to please a selection of the male, they become repulsive to the female, part of the audience, and very far from inoffensive to the public in general. In many cases these half undressed women evince nothing of talent in their performances that will stand the test of criticism—they depend wholly upon the wretched taste of a portion of that audience who not only tolerate their want of womanly respect for themselves, but feel pleasure in their degradation. We were at the Brighton Theatre, a short time ago, and a troupe of clumsily-made girls were introduced to do that which, when done with grace, some of its least pleasant features may perhaps be overlooked: these girls seemed to vie with each other in their awkward manner of proving that they had lost all sense of self-respect and delicacy—the greatest and most attractive female charms, both in society and upon the stage, of which a woman can be the possessor. These are not only our views on the subject, but we know they are shared by all true patrons of the dramatic art, wherever they may be found. We fail to see Mr. Fairlie's small joke, and we think the respectable portion of the public will fail to see it, too. We fail, also, to see the wisdom of Mr. Fairlie in endeavouring to bring the Lord Chamberlain's office into ridicule—the Lord Chamberlain's officials can be no sufferers—Mr. Fairlie may be.

HAYMARKET THEATRE.—In consequence of the undiminished attraction of "The Overland Route," which nightly, under our own observation, has attracted very large audiences, the new comedy by Mr. Robert Buchanan is postponed till Monday, the 3rd of August—the benefit night of Mr. Buckstone. The allusion to whom recalls to us the really comic portrait he presents of Mr. Lovibond in "The Overland Route"—more comic on every representation from the addition, by the actor, of extra fun; and here, too, it would be unfair to a rising member of the Haymarket company not to state that Tom Dexter has never had so clever or so natural a representative as we now find in Mr. Kendal; his version of the character is a far better one than that given by Mr. C. Mathews, its original representative.

ADELPHI THEATRE.—The same programme is issued for the present as that which has been attracting crowds within the walls of the Adelphi for months. The management announce that more than a hundred and seventy thousand persons have visited this theatre to witness the performance of the sensational drama, "A Prayer in the Storm;" this piece is supplemented by "A Waltz by Arditi," and "Magic Toys."

MR. AND MRS. GERMAN REED introduced, last night, with complete success, a new entertainment, called "One Too Many." We shall notice it fully to-morrow.

ADELPHI THEATRE.

Sole Proprietor, Mr. BENJAMIN WEBSTER. Lessee and Manager, Mr. F. B. CHATTERTO

This Evening, the Performance will commence with the Farce of

A Waltz By Arditi.

Characters by Messrs. B. Wright, H. Russell, A. Glover, and F. Moreland ; Misses Hudspeth, E. Phill and M. Howard.

After which, will be produced the celebrated Adelphi Drama, entitled

THE PRAYER IN THE STORM

OR, THE THIRST FOR GOLD.

Characters by Miss G. Ward, Mesdames C. Nott, E. Phillips, and Louise ; Messrs. J. Fernand H. Russell, A. Glover, B. Wright, F. Barsby, F. Moreland, T. W. Thorne, J. Morris, H. Cooper, E. Webber, &c.

To conclude with the Farce of **MAGIC TOYS.**

Miss Kate Vaughan, Miss Hudspeth, &c.

Doors open at 6.30, commence at 7. Box-office open from ten to five daily.

ST. JAMES'S HALL, PICCADILLY

EVERY EVENING at 8. MONDAY, WEDNESDAY and SATURDAYS at 3 and 8.

MOORE AND BURGESS MINSTRELS,

Ninth Consecutive year at this Hall in One Continuous and Unbroken Season. A Season of su remarkable duration, and one attended with such unvarying success throughout the entire term, altogether without a parallel in the history of the world's amusements. The compositions presented public notice from time to time are all written and composed expressly for Messrs. Moore and Burg by authors and composers of the highest degree of eminence, including Mr. Charles Dunphie, Mr. E. Blanchard, Mr. Henry S. Leigh, Mr. Frank Vizitelly, Mr. J. R. Thomas, Mr. Nish, Herr Meyer Lu and others. Doors open, for the Day Performance, at 2.30 ; for the Evening at 7.

MADAME TUSSAUD'S EXHIBITION

Baker Street, Portman Square.—Established Thirty Years.

Great Attraction. Portrait Models of Sir Garnet Wolseley, the three Judges on the Tichborne Trial- Cockburn, Mellor, and Lush, the Claimant, Dr. Kenealy, and Mr. Hawkins, Dr. Livingstone, H. M Stanley, and his African Boy, Kalulu. The autograph and testimonial presented by the Shah to tl Messrs. Tussaud, July 3, 1873, is exhibited. Also magnificent Court Dresses of the most gorgeou description. Admission 1s. ; Children under Ten, 6d. ; Extra Rooms, 6d. Open from Ten a.m. till Te p.m. Passengers by Metropolitan Railway stop at Baker-street Station.

MISS PRICE (MADAME ALIAS),

Costumier to the Opera Comique, Criterion, and principal provincial Theatres, also to th American Opera Bouffe Companies.

Miss Price begs to inform London and Provincial managers that she is in a position to execute an orders with which she may have the honour to be entrusted, and also begs to state that the dresses fo "La Fille de Madame Angot," "Genevieve de Brabant," "Grand Duchess," "Chilperic," "Bohemians," "Wonderful Duck," "Little Tom Tug," "Topseyturveydom," "Normandy Pippins," all of which hav been so favourably noticed by the public press, were made in her establishment.

*** Contracts entered into for providing costumes for every kind of dramatic entertainment.

☞ ADDRESS, 299, STRAND.

HAYMARKET THEATRE.

Sole Lessee and Manager, Mr. BUCKSTONE.

This Evening, the Performances will commence with the Farce of

GOOD FOR NOTHING.

Nan, Mrs. Alfred Mellon.

After which will be performed the Comedy of

THE OVERLAND ROUTE.

essrs. Buckstone, Chippendale, Kendal, Everill, Rogers, Clark, Braid; Mesdames Robertson, Chippendale, F. Wright, B. Henri, &c.

To conclude with

A Co-Operative Movement.

Messrs. Gordon, Clark, Mrs. E. Fitzwilliam.

r. R. J. Powter's (Box Book-Keeper) Benefit, on Wednesday, July 1st, 1874.

CRITERION THEATRE.

Regent Circus, Piccadilly.—SPIERS and POND, Sole Proprietors.

Under the Management of Mr. HENRY J. BYRON. *Business Manager, Mr. E. P. HINGSTON.*

This Evening, the Performances will commence at 8.0, with an Original Comedy, entitled

AN AMERICAN LADY.

After which, at 9.50, the Musical Farce of

The Bonny Fishwife.

In which Miss Rachel Sanger will appear.

he company comprise the names of Mrs. John Wood, Miss Hughes (Mrs. Gaston Murray), Miss ane Rignold, Miss Montgomery, Miss Constance Brabant, Miss Blanche Hayes, and Miss Fanny olland from the Gallery of Illustration); Mr. John Clarke, Mr. David Fisher, Mr. Frederic Dewar, Mr. J. H. Barnes, Mr. E. W. Garden, Mr. R. Barker, and Mr. Henry J. Byron.

Box-office open daily from Ten till Five.

NORTH WOOLWICH GARDENS.

Sole Lessee and Proprietor, W. HOLLAND, (The People's Caterer).

Monday and every day during the week the whole of the great Company of Popular and Favourite rtistes from the Royal Surrey Theatre, will appear in Maddison's Popular Comic Drama, ALL THAT LITTERS IS NOT GOLD, and in the Screaming Farce of TURN HIM OUT. The Entertainments ll commence at Six o'clock. Dancing on the Platform, Esplanade, and Ball-rom. Fireworks, and orgeous Illuminations by Duffell. Admission, Sixpence; or, Rail there and back, from Fenchurch Bishopsgate-streets, including Admission. 1s., Open on Sundays for Promenade. Sacred Music the Royal Band, under the direction of Mr. Sidney Davis, commencing at Five o'clock. All the oolwich Boats call at the Garden Pier. The Fairy Dancing Saloon, overlookiug the Thames, now en. Dinners off the Joint, including Vegetables, Cheese, and Salad, 2s. 6d. Every delicacy in ason in the Carte. Moderate charges.

OPERA COMIQUE

This Evening, will be performed Lecocq's New Opera-Comique, entitled

GIROFLE-GIROFLA.

With the Original Cast from the Fantaisies Parisiennes, Brussels, including Mdlle. Pauline Luigi
Madame Delorme, MM. Mario Widmer, Jolly, Ginet, &c.

New Scenery and Costumes. *Chef d'Orchestre*, M. Warnots.

Places may be secured at once.

CRYSTAL PALACE

Particular Attractions for this week. Monday.—Ordinary Attractions. All the Great Fountai
Tuesday.—Opera, "Il Trovatore." Wednesday.—Ordinary Attractions. Thursday.—Great Ann
Fête on behalf of the Police Orphanage. Romah, and numerous other Attractions. Friday.—Ordina
Attractions. Saturday.—National Concert. Russian Music. The Eight Russian Lady Vocalis
First Appearance of Madame Annette Essipoff. The Fine Art Courts & Collections, including t
Picture Gallery (the works on Sale), the Technological and Natural History Collections all the varic
Illustrations of Art, Science, and Nature. The Gardens & Park always open. Music & Fountains Dai
Monday to Friday--One Shilling. Saturday, Half-a-Crown, or by Guinea Season Ticket.

ROYAL MUSIC HALL, HOLBORN

Proprietor, Mr. J. S. SWEASEY.

Immense Attractions. An entire Change of Company. Lieut. Fred Charles (the eminent Instr
mentalist), Miss Ada Clarisse (Serio-Comic), Miss Minnie Gough (Serio-Comic), Mr. Henri Clarke (t
favourite Comedian), Miss Amy Ellis, (Northern Star), the Great Levantine (the Unrivalled Equilibrist a
Barrel Performer), Mr. J. H. Milburn (the Celebrated Anglo-American Comedian and Dancer). Spec
Engagement of Wise, Newman, and Wise (First Appearance since their return from Americ
Elspa and Sillo, Mr. Pat Corri, and many other *Artistes*. Manager, Mr. S. Adams.

HOLLOWAY'S PILLS.—WEARY OF LIFE.—Derangement of the liver one of the most efficient causes of dangerous diseases, and the most prolific source of th melancholy forebodings which are worse than death itself. A few doses of these noted pills act magica in dispelling low spirits and repelling the covert attack made on the nerves by excessive heat, impu atmospheres, over indulgence, or exhausting excitement. The most shattered constitutions may deri benefit from Holloway's Pills, which will regulate disordered action, brace the nerves, and increase t energy of the intellectual faculties. Clergymen, lawyers, merchants, soldiers, sailors, and thousar of other persons have voluntarily testified to the benefits they have derived from the invalua medicine which put fresh life into their enfeebled frames.

COALS.—Best Staffordshire, 30s. 0d. Per Ton; Best Silkstone, 30s. 0d.; Seconds, 28 Derbyshire, 26s. 6d.; Cobbles. 23s.; Small, 13s. 0d.; Best Coke (10 Sacks) 13s. 6d. S. C. HUBBAI 13, Wigmore Street, Cavendish Square, and 59, Albany Street, Regent's Park. No Travellers or Age employed. Office hours from 9 A.M. till 6 P.M. Saturdays, 2 P.M.

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